UNDERSTANDING SHAH ABDUL LATIF'S POETRY

ZAHIR AND BATIN

وحْدَهٗ لا شَرِيکَ لَهٗ

VOLUME I
KALYAN AND YAMAN KALYAN

Ramzan Ali Khuwaja

Zahir and Batin

Understanding Shah Abdul Latif's Poetry

Layers of Meaning

Volume 1

Surs: Kalyan and Yaman Kalyan

Poetry by Shah Abdul Latif Bhittai

Translated and Interpreted by Ramzan Ali Khuwaja

Zahir and Batin: Understanding Shah Abdul Latif's Poetry — Layers of Meaning

Based on the poetry of Shah Abdul Latif Bhittai

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For inquiries, collaborations, or access to additional resources, contact:

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Dedication

To my father, Professor Madad Ali Khuwaja,

Whose wisdom and love for knowledge continue to guide me beyond this world. You first planted the seed of this book in my mind—the idea of exploring Shah Latif's poetry through multiple lenses, embracing its outward expressions and hidden depths. You nurtured my curiosity, shaped my intellectual path, and instilled a deep reverence for learning. This book is a tribute to the legacy of thought and understanding you left behind—a legacy I carry forward with every word written on these pages.

And to my mother, Parveen Khuwaja,

Whose grace, patience, and unwavering love remain light sources in my life. Though you are no longer here, your presence is felt in every moment of kindness, every lesson of patience, and the quiet strength that sustains me. Your memory is a sanctuary of love, forever cherished and deeply missed.

With love and eternal gratitude,

Ramzan Ali Khuwaja

Zahir and Batin in Sacred and Mystical Teachings

"He is the First and the Last, the Manifest (وَٱلظَّٰهِرُ) and the Hidden (وَٱلْبَاطِنُ), and He has full knowledge of all things."
(Quran, 57:3)

"Have you not seen that Allah has subjected for you whatever is in the heavens and whatever is on the earth, and has lavished His favours upon you, both seen (ظَٰهِرَةً) and unseen (وَبَاطِنَةً)?"
(Quran, 31:20)

"I was a Hidden Treasure, and I loved to be known, so I created creation that they might know Me."
— *Widely cited in Sufi tradition as a Hadith Qudsi*

"The outward (zahir) is a proof of the inward (batin). Whoever knows the outward appearance of something but not its inward has only half the knowledge."
— *A saying attributed to Hazrat Ali (RA)*

"The Quran has an outward (zahir) and an inward (batin), and its inward has another inward, up to seven layers of meaning."
— *A teaching attributed to Imam Jafar al-Sadiq (AS)*

"The Beloved is near, yet hidden; seen, yet unseen. The eyes of the world are blind, only lovers perceive."
— *Widely attributed to Shah Abdul Latif Bhittai*

"Form is a thing's outward appearance (zahir), meaning its inward and unseen reality (batin)."
— *Attributed to Maulana Jalaluddin Rumi*

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Series Introduction

Zahir and Batin: Understanding Shah Abdul Latif's Poetry is a multi-volume project dedicated to exploring the rich poetic and spiritual legacy of Shah Abdul Latif Bhittai (1689–1752). This series offers more than a literary translation—it is a meditative journey into the symbolic and metaphysical world Shah Latif composed in his native Sindhi.

Each volume in this series is centred on one or more Surs (musical modes), the fundamental organizing units of Shah Jo Risalo—Shah Abdul Latif Bhittai's magnum opus and one of the most celebrated works of Sufi poetry in South Asia. These Surs are not merely thematic divisions; they serve as emotional and spiritual frameworks through which Shah Latif conveyed his multidimensional vision of the soul's journey toward the Divine. Through these volumes, Shah Latif's inner world—woven from longing, surrender, love, and Divine remembrance—unfolds Sur by Sur.

What makes this series unique is its layered method of interpretation. Each poem is presented with:

- A side-by-side layout of the original Sindhi verse and its line-by-line English translation,
- A Zahri (outer) explanation addressing linguistic, historical, and cultural contexts,
- A Batni (inner) reflection illuminating mystical and symbolic meanings,
- Occasional pencil sketches that offer visual windows into Shah Latif's symbolic universe.

These interpretive layers aim to honour Shah Latif's voice while opening his work to readers across languages and traditions. Whether one seeks literary beauty, spiritual insight, or cultural understanding, this series invites the reader to "dive deep," as Latif urges, and discover the pearl hidden beneath the surface.

Book Introduction

Purpose and Approach

This volume, the first in a multi-part series on Shah Jo Risalo, serves both as an introduction to Shah Abdul Latif Bhittai's mystical poetry and a standalone exploration of selected Surs and poems. While the Series Introduction outlines the structure and objectives of the multi-volume journey, this book focuses on a particular segment of Shah Latif's universe, using it as a lens to explore his deeper teachings.

This particular volume contains two Surs: Sur Kalyan and Sur Yaman Kalyan. These were chosen for their foundational resonance with Shah Latif's metaphysical vision. Sur Kalyan explores themes of spiritual joy, awakening, and the blossoming of Divine love. At the same time, Sur Yaman Kalyan delves deeper into inner purification, yearning, and the soul's remembrance of its origin. Together, they form an entry point into Shah Latif's symbolic universe, where the seeker's path is mapped through beauty, loss, hope, and union.

Each poem included here is interpreted through two complementary lenses: the Zahri (outward) and the Batni (inward). These twin approaches aim to unlock the layered meaning encoded in Latif's verses, not merely as historical or literary artifacts, but as living spiritual texts. Our goal is not to decode every metaphor, but to offer tools that help the reader enter Latif's world with reverence and curiosity.

The task is delicate: Shah Latif's poetic universe is constructed like a sacred landscape, filled with landmarks that are at once geographic and metaphysical. One must read with the heart and intellect to understand his message. It is with this spirit that the present volume has been shaped.

Shah Latif's genius lies in his ability to embed profound mystical insights within Sindh's familiar stories, landscapes, and cultural contexts. At the "Zahri" level, his verses appear to narrate the folk tales beloved by everyday people—the longing of Sasui for her beloved Punhun, the courage of Sohni swimming across the river to meet Mehar or the steadfast loyalty of Marui to her homeland. These narratives, while powerful, serve as vessels carrying deeper spiritual meanings accessible to those who possess the interpretive keys.

The "Batni" dimension of Shah Latif's poetry reveals itself gradually to the dedicated reader. Here, Sasui's search for Punhun transforms into the soul's journey toward Divine union; Sohni's perilous river crossing becomes the mystic's traversing of spiritual stations; and Marui's homesickness for her desert homeland evolves into the soul's primordial longing for its Divine origin. This layered approach allowed Shah Latif to communicate the most elevated spiritual teachings to audiences of varying levels of preparation and understanding, from ordinary villagers to advanced spiritual initiates.

Shah Latif employs several sophisticated techniques to create this multilayered effect:

First, his use of symbolic geography transforms Sindh's physical landscape into a spiritual topography. The desert becomes the arid plain of worldly existence; mountains represent obstacles on the spiritual path; rivers symbolize Divine grace or the boundaries between spiritual states; and the ocean embodies the limitless expanse of Divine reality. These natural features, familiar to every Sindhi, are transformed into way markers on the interior journey.

Second, Shah Latif's careful choice of protagonists (main characters who drive the narrative and embody its deeper meanings), particularly women from marginalized communities, creates powerful vessels for spiritual meaning. These female characters' courage, devotion, and suffering represent different aspects of the mystical path while honouring the spiritual capacity of those often excluded from formal religious discourse. The trials of these women mirror the stages of the Sufi path (tariqa), their struggles embodying the spiritual states (*hal*) and stations (*maqam*) that the seeker must traverse.

Third, Shah Latif employs deliberate ambiguity in using key terms that can be interpreted in worldly or spiritual contexts. When he speaks of "beloved," "separation," "union," "wine," or "intoxication," these terms simultaneously evoke human experiences and their Divine counterparts. This semantic ambiguity creates poetry that reveals itself differently depending on the reader's spiritual preparation - a characteristic hallmark of the greatest Sufi literary works.

Our method in this book is rooted in classical Sufi interpretative traditions and contemporary analytical techniques, ensuring that the reader experiences Shah Latif's poetry not just as words on a page but as an unfolding spiritual journey. Each verse will be explored in three ways:

- **Line-by-Line (Literal) Translation:** A faithful rendering of the original Sindhi text, preserving its structural and linguistic integrity.
- **Zahri Interpretation:** The verse's outward, historical, and cultural dimensions reflect its moral, ethical, and societal teachings.
- **Batni Interpretation:** The more profound, symbolic, and mystical essence reveals the hidden spiritual dimensions, for example, divine love, self-annihilation (*fana*), and unity with the Beloved or Being (*wahdat al-wujud*).

Our approach acknowledges that these dimensions or layers are not separate or contradictory but complementary aspects of a unified spiritual vision. The apparent separation of interpretation ultimately dissolves into the unity at the heart of Shah Latif's message.

As we proceed through this analysis, we will discover how Shah Latif's verses serve as a spiritual ladder, allowing readers to ascend from the concrete to the abstract, from the particular to the universal, and from the temporal to the eternal. This graduated approach to spiritual teaching has its roots in the Quranic concept of *muhkamat* (clear verses) and *mutashabihat* (allegorical verses) and in the Prophet Muhammad's instruction to "speak to people according to their level of understanding."

To further enhance this experience, we will incorporate pencil sketches for selected poems of Shah Jo Risalo. These sketches will serve as visual gateways into Shah Latif's poetic world, capturing the emotions, landscapes, and allegories embedded within his verses. By blending visual storytelling with multi-layered poetic interpretations, we aim to create a more vivid and immersive experience that allows the reader to read, reflect, see, and feel the essence of Shah Latif's mystical vision.

This book, therefore, is an invitation to see beyond the visible, to listen beyond the spoken, and to feel beyond the tangible. As Shah Latif himself reminds us:

"He who seeks only the surface will never find the pearl.
Dive deep, O seeker, for the treasure lies beneath."

Shah Abdul Latif Bhittai and His Risalo

Shah Abdul Latif Bhittai's poetry is deeply rooted in Sindh's cultural and spiritual traditions. To fully grasp the depth of his masterpiece, it is essential to understand the heart and soul that brought it to life.

In the late 17th and early 18th centuries, Sindh stood at the crossroads of change. The Mughal Empire was in decline, its golden era giving way to political fragmentation. Yet, amidst this uncertainty, Sindh's spiritual essence remained vibrant. Sindh was the gateway through which Islam entered the Indian subcontinent centuries earlier. Vedic traditions, Persian mysticism, and Islamic devotion converged, shaping a unique spiritual and cultural landscape.

Shah Abdul Latif Bhittai was born in 1689 in Hala Haveli within this setting. His ancestry bore the marks of a spiritual destiny—he was a direct descendant of Shah Abdul Karim Bulri, a revered Sufi saint. He traced his lineage to the Prophet Muhammad's daughter, Fatima, and her husband, Hazrat Ali. Yet Bhittai's greatness was not a mere inheritance but the result of a soul restlessly seeking truth.

From an early age, Bhittai exhibited a profound yearning for spiritual knowledge that could not be confined to the traditional walls of a *madrasa*. While he received a classical Islamic education, his most profound teachers were not scholars but the wandering jogis, mendicant fakirs, and everyday people who carried the wisdom of Sindh's landscapes in their hearts. Setting out as a seeker rather than a conqueror, Bhittai journeyed across deserts, scaled hills and immersed himself in the company of ascetics. He absorbed their songs, internalized their wisdom, and became a living embodiment of Sindh's spiritual soul.

The greatest Sufi poets—Rumi, Hafiz, and Ibn Arabi—used layered symbolism to convey divine truths. Bhittai continued this tradition in his distinctive voice.

During his travels and meditative solitude, Bhittai's poetry took shape. He did not perceive the Divine in grand palaces or elaborate rituals but in nature's simple, raw beauty and human life and emotions. He saw God in the desert's shimmering heat, the Indus's ceaseless flow, and the unwavering love of a woman for her beloved. He found solace in the *Bhit*—an elevated sandhill near his home—that became his sanctuary and namesake, earning him the title Bhittai, 'the man of the Bhit.'

The Shah Jo Risalo, his magnum opus, was not a carefully constructed literary work but a collection of spontaneous verses sung from the depths of his soul. His followers meticulously compiled his poetry after his passing, recognizing its unparalleled spiritual and literary significance.

Structured around *surs*, or musical modes, the Risalo is not merely a poetic collection but a spiritual symphony. Each sur encapsulates a distinct emotional and mystical journey. Named after Sindh's beloved romantic legends—Sasui Punhun, Sohni Mehar, Umar Marui—these narratives, familiar to all Sindhis, serve more than folklore. Bhittai discerned in them the universal longing of the soul for the Divine. Sasui's relentless quest for Punhun became a metaphor for the seeker's yearning for God. Sohni's perilous swim across the river embodied the trials of the spiritual journey. Marui's refusal to forsake her homeland symbolized a devoted soul's steadfastness despite a king's temptations.

Bhittai's poetic innovation lay in his choice of language. Unlike the scholarly elite who wrote in Persian and Arabic, he composed in Sindhi—the language of the ordinary people. This deliberate act of accessibility ensured that the profound teachings of Sufism reached farmers, boatmen, and artisans alike. His style was unembellished yet profoundly moving, resonating across centuries.

Much like the great Sufi poets before him, his poetry turned physical landscapes into spiritual maps. Bhittai did not view God as a distant entity but as the essence infused within all creation. Every bird, every river, every human experience was an expression of the Divine. For him, this was not an abstract idea but a lived reality, a truth that animated every verse he wrote.

Thus, the Shah Jo Risalo is not simply poetry but a guide for seekers, a spiritual roadmap inscribed in verse. It is a testament to a life dedicated to pursuing the Divine—a life that transformed Sindh's landscape into sacred ground and its language into a vessel of eternal wisdom. Shah Abdul Latif Bhittai left behind poetry and a spiritual legacy that continues to illuminate hearts and minds. His legacy embodies the graduated approach to teaching spiritual truths, guiding the seeker from the outer world to the inner reality, from the temporal to the eternal.

How to Read This Book?

Shah Abdul Latif Bhittai's magnum opus, Shah Jo Risalo, is traditionally compiled into thirty thematic chapters known as Surs. Each Sur (meaning "melody" or "raga") is further divided into

multiple Dastans, which function as narrative segments exploring various aspects of a central theme. A Dastan is an epic tale of adventure and romance in Persian and Urdu literature; however, in Sindhi Sufi poetry, it often conveys mystical and moral lessons through storytelling. Within each Dastan are two types of poems: Bait (plural: Bayat) and Waai (plural: Waaiyun). The fundamental unit of Bhittai's poetry is the Bait, a term of Arabic and Persian origin that translates to "couplet" or "stanza." These Bayat serve as the poetic building blocks of his expression, often structured in rhymed verse and rich with layers of meaning—spiritual, philosophical, and emotional. Alongside Bayat, Waaiyun are lyrical compositions meant for musical rendition, carrying the essence of devotion and longing. Shah Latif employed this more relaxed poetic form—closely related to the kafi, the principal genre of Sufi poetry in Punjabi—to make his verses deeply resonant across written and oral traditions.

This book follows the structure of Shah Jo Risalo, allowing the reader to engage with each poem independently. While knowledge of Sindhi is not required, original Sindhi verses are provided alongside English (line-by-line) translations for those who wish to experience Bhittai's words in their raw form.

Unlike conventional storybooks, this volume is not meant to be read sequentially from beginning to end. Instead, it has been designed as a flexible companion for exploration. A reader can open the book at any Sur, Dastan, Bait, or Waai without prior reading. Each Sur includes an introductory section that provides context for its overarching theme. At the same time, every Dastan is preceded by an explanation that situates the subsequent poems within a broader narrative or spiritual discourse. This approach encourages readers to engage with Bhittai's work at their own pace, whether contemplating a single poem in one sitting or immersing themselves in an entire Dastan.

Structure of Each Poem

To facilitate deeper engagement, each poem in this book follows the following structured format:

1. **A Unique Poem Code** – A systematic coding system is used for ease of reference and comparison. For example, KLY-D02-B05 represents:
    - KLY – The abbreviation for the Sur (Kalyan)
    - D02 – The second Dastan within this Sur
    - B05 – The fifth Bait within this Dastan

    Following the bhittaipedia.org format (see the Acknowledgements section for details), Waaiyun in a Sur are collected separately. An example code for a Waai is YMK-WAY-W01, where:
    - YMK – The abbreviation for the Sur (Yaman Kalyan)
    - WAY – A separate section within this Sur containing only Waaiyun

- W01 – The first Waai within this Dastan

2. **Bilingual Presentation**—Each poem is displayed side-by-side, with Sindhi verses on the right and a line-by-line English translation on the left. This layout preserves the integrity of the original text while making it accessible to non-Sindhi readers.

3. **Two-Tiered Interpretation** – Following each poem in its literal form, we provide two layers of interpretation:

    - Zahri (apparent) Interpretation – A literal and contextual explanation grounded in Islamic teachings, cultural references, and historical context.

    - Batni (esoteric) Interpretation – A deeper exploration of the mystical and spiritual symbolism embedded in the poem.

4. **Visual Representation** (where applicable)—Some poems are accompanied by back-and-white pencil sketches depicting the imagery evoked by Bhittai's words. These artistic renditions provide a sensory dimension to the poetry, helping readers visualize the emotions and settings described.

5. **Glossary and Reading Resources**—At the end of the book, a comprehensive glossary of Arabic and Persian terms is provided for ease of understanding. A list of reading resources is also included for those who wish to explore further Shah Abdul Latif Bhittai's world more deeply.

Through this structured yet flexible approach, we hope to provide readers with an enriching experience that allows them to engage with Bhittai's poetry on multiple levels, whether through linguistic appreciation, historical context, or spiritual contemplation.

Acknowledgements

This work owes a great deal to the invaluable resources provided by bhittaipedia.org — a comprehensive digital repository devoted to Shah Jo Risalo. Bhittaipedia hosts a rich collection of compilations, translations, scholarly works, and reference materials focused on the poetry of Shah Abdul Latif Bhittai. The platform is a project of the Abdul Majid Bhurgri Institute of Language Engineering (AMBILE) in Hyderabad, Sindh, Pakistan, and has played a vital role in preserving and making accessible the poetic and mystical legacy of Shah Latif.

This book draws directly from the Sindhi text and Surs compiled in the Sindhi script by AMBILE. We are deeply grateful to Bhittaipedia, whose publicly accessible archive of Shah Latif's authentic Sindhi poetry has been a foundational resource for our research and interpretation.

We also express our sincere gratitude to the Abdul Majid Bhurgri Institute of Language Engineering (AMBILE) for providing the AMBILE Sindhi Font, which has been used for the Sindhi script in this publication. This beautifully designed font's availability has greatly enriched the Sindhi text's presentation, ensuring readability and authenticity.

We also acknowledge the efforts of the developers and contributors at AMBILE (ambile.pk), who are dedicated to preserving and advancing Sindhi language computing. Their work has made Sindhi script accessible in the digital age. Thank you for your invaluable contribution to Sindhi literature and scholarship.

This book has benefited from advancements in Artificial Intelligence, utilizing modern tools to enhance research, analysis, and refinement throughout its development. Generative AI methodologies (such as publicly available large language models) supported cross-referencing interpretations, exploring linguistic structures, and ensuring clarity in discussions on Shah Latif's poetry. Additionally, AI-generated visual elements were incorporated into the creative process, later refined through traditional graphic techniques to achieve the final presentation.

This journey of writing and exploring the profound depths of Shah Abdul Latif Bhittai's poetry would not have been possible without my family's unwavering love and support.

To my wife, Farah Naz Khuwaja, your patience, encouragement, and belief in this endeavour have been my most significant source of strength.

To my daughter, Maleeha Khuwaja — your fun-loving spirit and zest for life remind me that searching for meaning and beauty is a lifelong journey. You've inspired me to see Shah Latif's poetry with fresh eyes.

To my son, Rumi Ali Khuwaja — your strong will, adventurous spirit, and joyful energy embody the heart of Sufi poetry: fearless, free, and full of life. May the spark of wonder and love always guide your journey.

This book is as much yours as it is mine. Thank you for being my companions on this journey, for your sacrifices, and for your boundless support. May the wisdom of those who walked before us enrich our lives, and may the love that binds us be as eternal as the truths we seek.

With all my love and gratitude,

Ramzan Ali Khuwaja

ENTERING THE SURS OF SHAH ABDUL LATIF BHTTAI

Now begins the journey through the Surs—poetic chapters of longing, love, exile, and union.

Each Sur unfolds through lived stories and layered symbols, echoing the outer world and the inner self.

What follows is not just poetry, but a path.

Step gently—listen deeply.

Sur Kalyan

Sur Introduction

Sur Kalyan is the first and most remarkable chapter in his masterwork, Shah Jo Risalo, which takes us on a transformative journey through the landscape of divine love. "Kalyan" is a Sanskrit-origin word that means "auspiciousness," "welfare," or "spiritual well-being." In the context of Shah Abdul Latif Bhittai's poetry, "Sur Kalyan" signifies a state of inner tranquillity, harmony, and spiritual fulfillment. It is associated with evening melodies in classical South Asian music intended to bring peace to the heart and soul. This sur consists of 91 poems (84 Bayat and 7 Waaiyun).

This sur unfolds across four movements, each exploring different facets of the soul's relationship with the Divine. Like a symphony building from its first notes to its final crescendo, these sections – known as dastans – weave together to create a complete picture of the spiritual path.

The journey begins with the dastan "Divine Unity," where Shah Latif introduces us to the fundamental concept of God's oneness. Drawing from his Islamic heritage and the rich Sufi tradition, he shows us a world where the Divine presence shines through everything, from the smallest grain of sand to the vast expanse of the sky. It's like looking through countless windows of a grand palace, with each opening revealing the same beautiful light.

As we move deeper into the sur, "Divine Surrender" transforms seemingly harsh images into symbols of spiritual transformation. Here, Shah Latif takes familiar objects from Sindhi life – the gallows, the knife, the village tavern – and reimagines them as stepping stones on the path to God. What appears as suffering becomes a gateway to joy; what looks like loss becomes the key to finding everything.

In "Divine Paradox," Shah Latif tackles the mysteries that every seeker encounters: How can the Beloved be both the source of our pain and our healing? Why does the path to unity require feeling separate first? Using the familiar figure of the village physician, he shows how worldly solutions fall short when it comes to matters of the heart and soul.

The sur culminates in "Divine Embrace," using waaiyun Shah Latif to unite earlier themes and celebrate complete surrender to divine love. Here, Shah Latif draws on the famous love story of Heer and Ranjha, weaving this cultural touchstone into a metaphor for the soul's ultimate union with God.

Throughout Sur Kalyan, Shah Latif speaks in a language that resonates with the common people of Sindh while conveying the deepest spiritual truths. His genius is making the complex simple, the distant intimate, and the abstract tangible. Whether describing the pain of separation from the Divine or the joy of spiritual union, he uses images and metaphors that anyone can understand – a lotus in water, the longing gaze of a lover.

This sur remains relevant today, speaking to anyone who has ever yearned for something beyond the material world or sought meaning in life's challenges. It reminds us that the path to the Divine, though not always easy, is illuminated by love and leads to a transformation beyond our wildest dreams.

Dastan 1: Divine Unity

Dastan Introduction

This Dastan is a powerful overture, inviting the listener and reader into the heart of Islamic mysticism: Tawhid's profound and all-encompassing reality (Divine Oneness). In 17th-century Sindh, a land rich with Sufi traditions, Latif's verses, often sung to the tune of his *tamburo* (a stringed instrument), resonated deeply, weaving together the highest theological truths with imagery drawn from everyday life and the seeker's inner landscape.

This opening Dastan is a journey in itself. It commences with a stirring *hamd* (praise of God), celebrating Allah as the *Alim* (All-Knowing), *Qadir* (All-Powerful), and the singular *Dhani* (Lord) of all worlds. Latif immediately establishes the core tenet: "He is One, and no one shares His Oneness." This phrase echoes throughout the Dastan like a sacred mantra, urging the soul beyond mere verbal affirmation towards a lived, inner conviction. The poet calls us to accept Prophet Muhammad as the cause or guide, the indispensable link to Divine truth, and to purify our devotion, turning away from any worship or subservience other than the One True God.

Shah Latif then explores the transformative power of this recognition. A profound spiritual shift occurs for those who sincerely embrace this Oneness with heart and tongue, who are "slain by Oneness." This is not a physical death but an annihilation of the false self, a shedding of the ego, leading to a state of being *nisoroei noor* (entirely light). Such souls, Latif assures, are guided safely, never stranded on an *awatari* (barren, waterless dock of misguidance). The imagery is vivid: the seeker's journey can lead to a mystical dismemberment, where the old self dissolves in the "ecstasy of Oneness," or to the vision of the cosmos as "one palace" (*ek qasar*) with myriad openings, yet through everyone, the *Sahib* (Master) is perceived.

The Dastan beautifully intertwines the concepts of *Wahdat* (Oneness) and *Kasrat* (Plurality), showing that the multiplicity of creation is but a manifestation of the One. Shah Latif reveals that all the “turmoil and commotion” of the world “belongs to the Beloved.” This understanding

demands sincere practice: adherence to *Farz*, *Wajib*, and *Sunatoon* (obligatory, necessary, and Prophetic practices), coupled with *Tauba* (repentance) and the discipline of the *nafs* (ego).

Crucially, Latif elevates the station of Prophet Muhammad, the *Habib* (Beloved of God). He is presented not just as a historical guide but as a primordial figure, specially created, upon whom the *Kalima* (testimony of faith) was inscribed, and for whom both worlds were perfected. This Dastan, therefore, is more than poetry; it's a spiritual roadmap, guiding the seeker from the outward declaration of faith to the innermost experience of Divine Unity, where every breath becomes a testament to the Beloved, who is, as Latif says, "in every breath" (*sajjan saah pasah mein*). It is an invitation to listen, reflect, and awaken to the singular, luminous truth underpinning all existence.

۞ ۞ ۞ *Verses of the Dastan* ۞ ۞ ۞

KLY-D01-B01

Line-by-Line Translation	Sindhi Text
First is Allah, the All-Knowing, the Lord, who is above all else, of the worlds.	اَوَلِ اللهُ عَلِيمُ، اَعلىٰ عالَمَ جو ڌَڻِي،
Able by His power, He is Eternal and Self-Existing.	قادِرُ پَنهِنجيءَ قُدرَتَ سين، قائِمُ آهِ قَدِيمُ
The One Lord, without a partner, the Provider, Sustainer, Merciful.	والِي واحِدُ وَحدَهُ، رازِقُ رَبُ رَحِيمُ
Praise the True Lord, say the hamd of the Wise.	سو ساراهِ سَچو ڌَڻِي، چَئِي حَمدُ حَكِيمُ
Generous by Himself, He creates the creation of the world.	ڪَريِ پاڻَ ڪَرِيمُ، جوڙُون جوڙَ جَهانَ جِي

Zahri Interpretation

This is the first poem of Sur Kalyan; following Islamic tradition, it begins with a 'حمد' (*hamd:* praise of God). The poem starts by establishing Allah's omniscience and eternal existence, as seen in the line 'اَوَلِ اللهُ عَلِيمُ' (First is Allah, the All-Knowing). It praises Allah's eternal nature ('قائمُ آهِ قائمُ' – He is Eternal and Self-Existing), His omnipotence ('قادِرُ پَنهِنجيءَ قُدرَتَ سين' – Able by His power), and His oneness ('واحِدُ وَحدَهُ' – One Lord without a partner). These attributes reflect Allah's most beautiful names from the Quran, underscoring His role as the رازقُ ربّ رحيمُ (Provider, Sustainer, Merciful), highlighting His compassion and mercy.

The poem further calls believers to glorify Allah, as stated in 'سو ساراهِ سَچو ڌَڻِي' (Praise the True Lord). This act of praise acknowledges Allah's wisdom, generosity, and His role as the architect of the universe. The final line, 'ڪَريِ پاڻَ ڪَرِيمُ، جوڙُون جوڙَ جَهانَ جِي' (Generous by Himself, He creates the creation of the world), emphasizes Allah's creative power and the inherent balance in the cosmos.

The Zahri meaning, rooted in the Quranic tradition, celebrates Allah's majesty and inspires worship and gratitude for His boundless mercy and wisdom.

Batni Interpretation

The Batni interpretation uncovers the soul's deeper yearning within this opening praise. The line 'اَوَلِ اللهُ عَلِيمُ' (First is Allah, the All-Knowing) calls the seeker to awaken the inner eye, embarking on the journey of *ilm-ul-yaqeen* (certainty through knowledge), where divine awareness arises in the heart. Shah Latif's invocation of Allah's attributes is not just theology—it is a mirror inviting inward reflection.

The phrase 'واحِدُ وَحدَهُ' (One Lord, without a partner) urges the seeker to perceive unity behind all forms, shedding superficial attachments to experience the indivisible reality beneath appearances. In this view, divine oneness permeates creation.

'كَري پانَ كَرِيمُ، جوڙُون جوڙَ جَهانَ جِي' (Generous by Himself, He creates the creation of the world) reflects the ceaseless unveiling of divine presence in all things—a sign of *tajalli* (manifestation), where the cosmos becomes a living signpost. The poem thus becomes an inward compass guiding the soul toward presence and reverent awe.

KLY-D01-B02

Line-by-Line Translation	Sindhi Text
He is One, and no one shares His Oneness, this you proclaim.	وَحْدَهُ لا شَرِيكَ لَهُ ، جانْ تُو چَئِين اِيئَن
Then accept Muhammad as the guide, with sincerity from within.	تانْ مَجُ مُحَمَّدُ كارَڀِي، نِرتو مَنجهان نِينهَن
Then how do you go and bow your head before others?	تان تُون وَڃِئو كِينَّن، نائِين سِرُ بِئَنِ كي.

Zahri Interpretation

The poem emphasizes the fundamental Islamic principle of *Tawhid* (Oneness of God) with the line, 'وَحْدَهُ لا شَرِيكَ لَهُ' (He is One, and no one shares His Oneness). It encourages the verbal affirmation of Allah's singularity, an essential pillar of faith (*Kalma'e Shahadat*) in Islam. The following line, 'تانْ مَجُ مُحَمَّدُ كارَڀِي، نِرتو مَنجهان نِينهَن' (Then accept Muhammad as the guide, with sincerity from within), underscores the Prophet Muhammad's indispensable role in connecting humanity to divine truth. It reflects a devotion to his guidance as an extension of God's will. This line has a 'نعت' (*Na'at*) flavour, which in Islamic tradition is reserved to express love, admiration, and reverence for the Prophet Muhammad (peace be upon him).

The closing phrase directly confronts idolatry and worldly subservience. It critiques the inconsistency of affirming God's oneness while engaging in acts of submission to entities other

than Allah. The poem's surface-level narrative appeals to believers to align their actions with their declarations of faith, emphasizing sincerity, unity, and exclusive devotion to Allah.

Batni Interpretation

This poem subtly unveils the spiritual discipline needed to internalize Tawhid. 'وَحْدَهٗ لا شَرِيكَ لَهٗ' (He is One, and no one shares His Oneness) invites the seeker to move beyond verbal affirmation into a consciousness where the Divine is the only proper authority within and without. A state of clarity strips illusions, allowing the soul to rest in Divine presence.

In this light, accepting the Prophet Muhammad (peace be upon him) as 'ڪارَڻِي' (the cause) becomes an act of aligning with the vessel of divine light and guidance. Through his example, the seeker learns sincerity and inner submission.

The caution against "bowing your head before others" extends beyond physical acts. It calls the seeker to detach from internal idols—social approval, pride, or unchecked desire. This poem becomes a map toward inner freedom, where Divine loyalty is not just professed but embodied.

KLY-D01-B03

Line-by-Line Translation	Sindhi Text
He is One, and no one shares His Oneness, those who said this	وَحْدَهٗ لا شَرِيكَ لَهٗ ، جَڏهِن چَيو جَنِ
They accepted Muhammad as the cause, with love in their hearts.	تَنِ مَحِبَو مُحَمَّدُ ڪارَڻِي، هيجا سانُ هِنيَنِ
Then none among them strayed to unfavourable landing or dock.	تَڏهِين مَنجهان تَنِ، اَوَنَڙِ ڪونَہ اولئِو

Zahri Interpretation

This poem builds on the previous one, shifting from a cautionary tone to reassurance. Here, Shah Abdul Latif describes those who have fully embraced Tawhid and Prophet Muhammad's guidance as their cause ('ڪارَڻِي'). Their faith is not just spoken but lived with sincerity ('هيجا سانُ هِنيَنِ'), ensuring they do not falter in spiritual trials.

Shah Latif employs the image of 'اَوَنَڙِ' (a barren, waterless dock) to illustrate the consequence of spiritual misguidance. Unlike those who waver, these steadfast believers will never be stranded in a desolate state. The poem offers a comforting message: sincere faith acts as a safeguard, steering believers away from calamity and aligning them with divine mercy.

Batni Interpretation

This poem celebrates the soul's alignment with truth. 'وَحْدَهٗ لا شَرِيكَ لَهٗ' (He is One, and no one shares His Oneness) is not simply a creed but an inner state where the heart ceases to seek elsewhere. It speaks of inward harmony—a unity that silences duality.

To accept the Prophet Muhammad (peace be upon him) as 'ڪارڻي' (the cause) is to receive the path through love rather than formality. A surrender of the heart anchors the seeker in spiritual steadiness.

'اَوَنَڙ' (a barren dock) becomes a metaphor for losing direction, yet those anchored in inner love never drift toward such dryness. They remain spiritually poised, journeying onward with clarity, not through effort alone but through alignment with what is true.

KLY-D01-B04

Line-by-Line Translation	Sindhi Text
He is One, and no one shares His Oneness. Those who brought faith firmly.	وَحْدَهٗ لا شَرِيكَ لَهٗ ، جَنِ اُتو سين اِيمانَ،
They accepted Muhammad as the cause. With both heart and tongue.	تَنِ مَڃِئو مُحَمَّدُ ڪارڻي، قَلبَ ساڻُ لِسانَ،
They excel in obedience to the commands. None of them is driven to an undesirable ferry or dock.	اُوءِ فائِقَ ۾ فَرمانَ، اَوَنَڙِ ڪَنهِن نَہ اولِئا.

Zahri Interpretation

This poem has a narrative linkage with KLY-D01-B02 and KLY-D01-B03. It speaks of those who faithfully acknowledge the oneness of God and accept Muhammad's (PBUH) prophethood "with both heart and tongue" (قَلبَ ساڻُ لِسانَ), securing their spiritual standing and avoiding misguidance.

The phrase 'اُوءِ فائِقَ ۾ فَرمانَ' (They excel in obedience to the commands) suggests that such individuals excel in obeying divine commandments, underscoring their commitment to God's will. This obedience makes them not stray toward paths that lead to misfortune, symbolized by the metaphor of avoiding a "waterless or undesirable dock." This imagery ties the apparent meaning to the tangible promise of protection, aligning faith with practical obedience and trust in divine guidance. The poem articulates the straightforward Islamic teaching that belief, when expressed sincerely both inwardly and outwardly, is the path to spiritual security and divine favour.

Batni Interpretation

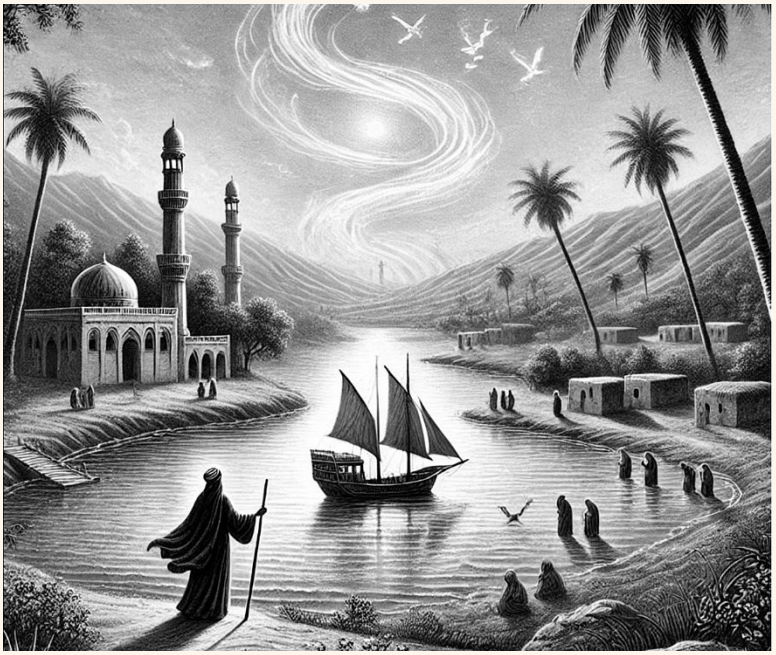
This poem unveils the inner harmony of those whose belief is integrated, where the heart and speech are in unison. 'وَحْدَهٗ لا شَرِيكَ لَهٗ' (He is One, and no one shares His Oneness) becomes a lived awareness, not just a belief.

To see the Prophet (peace be upon him) as 'ڪارڻي' (the cause) means embodying his truth in action and essence. Through this embodiment, the seeker's obedience arises not from compulsion but from inner alignment.

The image of 'اَوَتَڙِ' (barren dock) becomes a reflection of disconnection, yet those who live this alignment remain guided and steady. The poem guides one toward a balanced state, where inner sincerity naturally blossoms into action, and the journey flows without confusion or delay.

KLY-D01-B05

Line-by-Line Translation	Sindhi Text
None were misled to an unfavorable landing. They departed safely.	اَوَتَڙِ ڪَنهِن نَہ اولڻا، سُنَڙِ وِئا سالِمَ،
They became one with the One; the knowledgeable became united with God.	هيڪائِي هيڪُ ٿِئا، اَحَدَ سان عالِمَ،
Priceless beloved. (They were) Purified from the beginning.	بي بَها بالَمَ، آڳي ڪِئا اَڇَهِن.



Zahri Interpretation

In this poem, Shah Abdul Latif Bhittai describes a metaphorical journey of select individuals who remain steadfast on their path, undistracted by deviations. The poem suggests that these individuals, 'صالح بانها' (righteous servants), reached their destination directly, symbolized by the shore or safe-haven, without being misled or confused by worldly temptations or adversities. The line 'هيڪائِي هيڪُ ٿِئا' (They became one with the One) expresses the ultimate unity with 'اَحَدَ' (*Ahad*, the One), highlighting their deep spiritual alignment with God. Furthermore, the phrase 'بي بَها بالَمَ، آڳي ڪِئا اَڇَهِن' (Priceless beloved. Purified from the beginning) indicates their inherent

preciousness and divine favour from the very beginning. This narrative reflects Islamic principles of guidance, steadfastness, and divine predestination.

The imagery of a shore and safe passage underscores the importance of adhering to divine guidance while avoiding sin. The poem exalts those blessed with actual knowledge ('عالِمَ') and who embody spiritual purity, celebrating their eventual reaching of heaven.

Batni Interpretation

Shah Abdul Latif Bhittai portrays the soul's ultimate dissolution into divine oneness. The phrase 'هيڪائِي هيڪُ ٿِئا، اَحَدَ سان عالِمَ' (They became one with the One; the knowledgeable became united with God) signifies the transcendence of self (*nafs*) through *Fana* (annihilation in God). Unlike mere faith-based security, this stage represents the realization that there is no separation between the seeker and the sought.

The "undesirable landing" does not merely represent worldly distractions but the ego's illusion of independence from God. The purified ones are those who, having surrendered entirely, no longer oscillate between states of doubt and certainty. The term 'بي بَها بالَمَ' (Priceless beloved) indicates not just divine favour but the pre-existent nature of the soul's connection to God. Here, Shah Latif speaks of souls predestined for *Ma'rifah* (gnosis), who move beyond external devotion into the state of *Baqa* (subsistence in the Divine).

KLY-D01-B06

Line-by-Line Translation	Sindhi Text
He made them pure from the beginning. Entirely light.	آڳي ڪِئا اَڳهَڻِ، نِسوروئي نُورُ،
"No fear shall come upon them, nor shall they grieve." The truthful have no woe.	لاخَوفُ عَلَيهم ولا هُم يحزَنُونَ ، سَچَن ڪونِهي سُورُ،
The Master made them fulfilled. Their destiny was written in eternity.	مَولا ڪِئو مَعمُورُ، اَنڱُ اَزَلَ ۾ اُنِ جو.

Zahri Interpretation

Shah Abdul Latif Bhittai's verse, 'آڳي ڪِئا اَڳهَڻِ، نِسوروئي نُورُ' (He made them pure from the beginning. Entirely light), invokes imagery of spiritual purity from the very beginning of creation. The apparent meaning reflects a Quranic worldview, precisely the notion of divinely chosen individuals who embody light and guidance. Shah Latif directly references 'لاخَوفُ عَلَيهم ولا هُم يحزَنُونَ' (No fear shall come upon them, nor shall they grieve), a verse from the Quran (Surah Yunus 10:62) emphasizing the serene state of those near to Allah. These are the purified souls, the *Awliya Allah* (friends of Allah), free from worldly concerns and endowed with divine light.

The line 'مَولا ڪِئو مَعمُورُ، اَنڱُ اَزَلَ ۾ اُنِ جو' (The Master made them fulfilled. Their destiny was written in eternity) affirms predestination—a recurring theme in Islamic theology and Sufi

thought. Historically, this poem reflects the era's understanding of divine grace, linking to the mystical belief in eternal decrees written in *Azal* (pre-eternity). The setting of 17th-century Sindh, steeped in Sufi Islam, underscores themes of preordained divine closeness for select souls.

Batni Interpretation

At a deeper level, Shah Latif uses 'نِسوروئي نُورُ' (entirely light) not only to show divine selection but to express the soul's awakening into awareness of that light. This Noor is not inherited passively but becomes radiant through conscious alignment with truth. The absence of sorrow and fear reflects an inner state freed from illusion and tied firmly to presence (*hudur*).

The line 'اَنگُ اَزَلَ ۾ اُنِ جو' (written in eternity) is less a fixed decree and more a symbol of timeless receptivity. Such souls don't just inherit grace—they embody it by refining their nature. Shah Latif describes those who live inwardly illumined, whose devotion unlocks the latent potential of divine nearness, not as destiny fulfilled, but as destiny recognized.

KLY-D01-B07

Line-by-Line Translation	Sindhi Text
Slain by Oneness, cut in two by saying 'There is only Allah.'	وَحدَهُ ڄي وَڍِئا، الاللهَ ڪِئا اَڏَ،
Seeing them, desire arises. But not in the unfortunate.	سي ڏَڙَ پَسي سَڏَ، ڪَنهِن اَياڳِيءَ نَہ ٿِئي·

Zahri Interpretation

The poem opens with the verse, 'وَحدَهُ ڄي وَڍِئا، الاللهَ ڪِئا اَڏَ' (Slain by Oneness, cut in two by saying 'There is only Allah.'). This imagery vividly portrays individuals so absorbed in the oneness of Allah (Tawhid) that they are metaphorically "cut in two." This reflects their surrender in the Divine Unity. The following line, 'سي ڏَڙَ پَسي سَڏَ، ڪَنهِن اَياڳِيءَ نَہ ٿِئي,' (Seeing them, desire arises. But not in the unfortunate) emphasizes the profound impact this state has on observers, stating only a regrettable soul would not yearn for such divine proximity. The poem celebrates the zeal of seekers and contrasts it with the indifference of those lacking spiritual fortune.

In 17th-century Sindh, the rural culture revered such mystics as models of piety, while metaphors like "slain" resonated with their struggles against ego and duality. Shah Latif anchors this work in Islamic principles, particularly Tawhid, and connects it to the Sufi path of annihilation in God—the vivid language bridges religious devotion and cultural norms, capturing the spiritual struggle's inner and outer aspects.

Batni Interpretation

This poem unveils a moment of radical spiritual rupture—when the soul no longer clings to its limited identity. The phrase 'وَحدَهُ ڄي وَڍِئا' (Slain by Oneness) signals not a slow dissolution but a flash of recognition, a decisive moment when selfhood gives way to the singular truth of Divine Reality.

The line ‘سي ڏَڙَ پَسي سَڏَ’ (Seeing them, desire arises) expresses how such lives, fully aligned with divine truth, awaken longing in sincere hearts. Yet, those ‘اَڀاڳِيءَ’ (unfortunate) are veiled by self-centeredness and remain untouched. Shah Latif speaks not only of surrender but of how actual presence radiates and transforms others, making this poem a testament to the soul's power to reflect Divine Reality through unfiltered sincerity.

KLY-D01-B08

Line-by-Line Translation	Sindhi Text
Slain by Oneness, 'There is only Allah' was split into halves.	وَحدَهٗ ڄي وَڍِئا، الاللهَ اَڌَ ڪِئا،
By saying 'Muhammad is the Messenger.' They became Muslims.	مُحَمَّدُ رَسُولُ چَئِي، مُسلِمانَ ٿِئا،
Lovers, says Abdul Latif. Walked on this path.	عاشِقَ عَبدِاللَطِيفُ چئَي، اِنهين پَهِ پِئا،
When the Master desired them. They went to unite in Oneness.	جيلاهَ ڌَڻِي ڏُئا، تي وِئا وَحدَتَ گَڏِجِي.

Zahri Interpretation

This poem builds upon the previous one by reinforcing the foundational Islamic testimony. It begins with, ‘وَحدَهٗ ڄي وَڍِئا، الاللهَ اَڌَ ڪِئا’ (Slain by Oneness, 'There is only Allah' was split into halves), which represents a profound inner shift caused by accepting divine unity. The phrase "split into halves" signifies a decisive break from prior beliefs, affirming Allah’s sovereignty.

The following line, ‘مُحَمَّدُ رَسُولُ چَئِي، مُسلِمانَ ٿِئا’ (By saying ‘Muhammad is the Messenger,’ they became Muslims), emphasizes that faith in the Prophet is what completes this transformation. Shah Latif highlights that faithful Islam requires not just belief in God’s Oneness but also in Muhammad’s role as the divine guide.

The poem then shifts focus to lovers of the divine path, as Shah Latif states: ‘عاشِقَ عَبدِاللَطِيفُ چئَي، اِنهين پَهِ پِئا’ (Lovers, says Abdul Latif. Walked on this path). The journey towards divine union is undertaken by those who are not merely believers but are deeply in love with truth. The final verse, ‘جيلاهَ ڌَڻِي ڏُئا، تي وِئا وَحدَتَ گَڏِجِي’ (When the Master desired them, they went to unite in Oneness), reveals that ultimate nearness to God is granted by His will, not by human effort alone.

This poem deepens the Islamic principle that while faith in Tawhid begins the journey, only divine grace allows the soul to merge with Oneness. Unlike KLY-D01-B07, which is centred on witnessing seekers, this poem highlights the role of Prophethood and divine acceptance in spiritual transformation.

Batni Interpretation

On the inner level, this poem reveals the moment when outer testimony becomes inward conviction. To be "slain by Oneness" is to experience the collapse of all inherited identity in the

presence of Divine Reality. The phrase "split into halves" expresses how the ego is dislodged when truth enters fully.

What completes this awakening is the living example of the Prophet, whose presence guides the seeker from intellectual certainty to embodied devotion. Shah Latif presents these individuals not as mere adherents but as hearts moved by longing and made ready by grace. Their journey, described in the final verse, is not a personal conquest but a response to a sacred invitation. This transformation flows from divine alignment, not effort alone.

KLY-D01-B09

Line-by-Line Translation	Sindhi Text
Slain by Oneness. Chanting 'There is no god but Allah.'	وَحدَهٗ ڄي وَڍِئا، الاللهَ سين اورِينِ،
Hearts united in Reality. Committed to the Path.	هِنيُون حَقِيقَتَ گَڏِئو، طَرِيقَتَ تورِين،
With silence, they search Knowledge. They travel distant lands.	مَعرِفَتَ جِيءَ ماڻِ سين، ڏيساندَرَ ڏورِيِن،
They do not rest in comfort; they do not seek by sitting.	سُکَ نَہ سُتا ڪَڏِهِين، ويهِي نَہ ووڙِينِ،
They sever their heads from shoulders. Latif the lover says.	ڪُلَهَنِئُون ڪورِينِ، عاشِقَ عَبدِالْلَطِيفُ چئَي.

Zahri Interpretation

The poem, beginning with 'وَحدَهٗ ڄي وَڍِئا' (Slain by Oneness), narrates the journey of seekers who have immersed themselves in the declaration of God's absolute oneness. It states that these seekers continuously chant, "There is no god but Allah," and live with hearts united in divine truth (*Haqiqat*). They tread the spiritual path (*Tariqat*) with care and discipline, seeking ultimate divine knowledge (*Maarifat*). The verse highlights their relentless pursuit as they refuse to rest and remain ever in motion.

The imagery of severing their heads from their shoulders is a metaphor for the ultimate act of devotion and self-sacrifice. Shah Latif portrays these devotees as entirely consumed by their spiritual quest, embracing austerity and unwavering love for God. In the Zahri sense, the poem underscores the dedication and actions of faithful individuals striving to uphold Tawhid and fulfill their Islamic duties, drawing from the rich Sufi tradition.

Batni Interpretation

This poem maps a seeker's internal unfolding—marked not by retreat from the world but inward refinement. Their silence is not emptiness, but a space where distractions fall away and deeper perception emerges. Here, Shah Latif presents the seeker's path as movement and presence in motion, constantly returning to truth.

The phrase ‘ڏيساندَرَ ڏورِين’ (they travel distant lands) suggests the seeker’s willingness to journey through uncertainty. Yet the real terrain is within. To reject ease is not just asceticism—it is a refusal to be numb. And to “sever the head” is to dismantle illusion, not just ego. It signals clarity. This poem shifts focus from struggle to insight: the seeker becomes a mirror, not just of devotion, but of awakened intelligence.

KLY-D01-B10

Line-by-Line Translation	Sindhi Text
He is One, and no one shares His Oneness. Did you not hear, O deaf one?	وَحْدَهُ لا شَرِيكَ لَهُ ، ٻُڌُءِ نَہ ٻوڑا ،
Did you not listen with your ears? The echoes inside your being?	ڪِ تو ڪَنين نَہ سُڻا ، گهتَ اَندَرِ گهوڑا ،
You will shed tears when witnesses confront you.	ڳاڑِيندين ڳوڑها ، جَڏهِن شاهِدَ ٿِيندَءِ سامُهان.

Zahri Interpretation

The poem, beginning with ‘وَحْدَهُ لا شَرِيكَ لَهُ’ (He is One, and no one shares His Oneness), affirms Tawhid, emphasizing God's absolute singularity. Addressing a “deaf” individual serves as a plea to awaken from heedlessness and recognize Allah’s undeniable truth. The verses mourn the neglect of this reality, questioning why the conscience’s inner call to faith has been ignored.

The warning sharpens with the image of the Day of Judgment, where deeds will be exposed and witnesses will testify, leading to bitter regret. This imagery echoes *Surah Al-Furqan (25:27-30)*, where the wrongdoer laments their misguidance.

This Zahri interpretation underscores accountability and the moral duty to acknowledge divine unity. Through vivid metaphors, Shah Abdul Latif warns of the peril of religious ignorance, urging his audience to heed both divine revelation and the voice of conscience.

Batni Interpretation

This poem invites the seeker to move beyond intellectual affirmation of Tawhid toward lived spiritual awareness. The “deafness” Shah Latif mentions symbolizes an inner blockage—when the heart fails to respond to divine echoes already resonating within. Unlike mere disobedience, this is about spiritual numbness.

The call to “hear” points toward *sama* (spiritual listening), not just outward hearing but perceiving the truth behind appearances. The “witnesses” are not external accusers alone—they are facets of the self awakened too late. Rather than warning only of Judgment Day, Shah Latif gestures toward a moment of kashf (unveiling), when inner truths emerge undeniably. The poem asks: Are you spiritually responsive before that unveiling begins?

KLY-D01-B11

Line-by-Line Translation	Sindhi Text
He is One, and no one shares His Oneness. This is the most profitable trade.	وَحْدَهُ لا شَرِيكَ لَهُ ، اِيءُ وِهائجِ وِيءُ،
Whether you win or lose. This is your place.	كَٹين جَي هارائين، هَنڊُ ٹُنهِنجو هِيءُ،
He Himself will tell you, 'Drink.' Filling the cup of Paradise.	پاڻا چُوندَءِ پِيءُ، پَرِي جامُ جَنَتَ جو.

Zahri Interpretation

In this Zahri reading, the poem likens life to a marketplace where faith and deeds are the commodities of trade. By purchasing the merchandise of Oneness (as stated in the first line), a believer secures spiritual prosperity. The line referring to a cup from paradise illustrates the ultimate reward for righteous faith and actions. This metaphor of a heavenly cup symbolizes eternal bliss in the afterlife (in heaven), which is promised to those who uphold *Tawhid*.

Shah Latif's rural Sindhi context, where trade and sustenance were deeply tied to honest labour and faith, frames this imagery. The poet calls on his audience to remain steadfast in their belief in Allah amidst the trials of life, reminding them that worldly gains or losses are insignificant compared to eternal salvation.

Batni Interpretation

Shah Latif frames Tawhid not as a doctrine but as the seeker's most precious inner commitment. In this deeper view, the "marketplace" becomes the soul's inner space of negotiation, where illusion is discarded and what truly matters is chosen. The phrase 'whether you win or lose' is not about outcomes but letting go of calculation altogether.

The "cup of Paradise" now symbolizes an inner fulfillment granted by divine nearness, not merely a reward. It reflects a moment when the soul, freed from bargaining, is invited into joy. Shah Latif points toward a spiritual economy where the seeker no longer measures gain or loss—only presence, only divine invitation. In this, the poem celebrates spiritual rest after surrender, not achievement.

KLY-D01-B12

Line-by-Line Translation	Sindhi Text
He is One, and no one shares His Oneness. This Oneness is the Truth.	وَحْدَهُ لا شَرِيكَ لَهُ اِيءُ هيڪِڙائِي حَقُ،
Clinging to duality is false. Those who followed it went astray.	بِيائِيءَ کي ٻَکُ، جَنِ وِڌو سي وِرسِيا.

Zahri Interpretation

The poem's emphasis on وَحْدَهٗ لا شَرِيڪَ لَهٗ (He is One, and no one shares His Oneness) can be likened to the Sindhi sport of *Malakhro*—a traditional wrestling match. In Malakhro, victory depends on a firm grip and unwavering focus; a wrestler who loses focus or releases their hold risks defeat. Shah Abdul Latif draws a similar analogy in the spiritual realm. The declaration of Allah's Oneness represents the ultimate grip on truth, while clinging to duality 'ٻِيائِيءَ کي ٻَکُ' (Clinging to duality is false) symbolizes losing hold of the correct path, resulting in spiritual failure.

For Shah Latif's rural audience, deeply familiar with the sport of Malakhro, the imagery reinforced the importance of steadfastness and singular devotion to Allah, the cornerstone of spiritual and worldly triumph.

Batni Interpretation

This verse reveals a deeper call to dissolve false boundaries. 'ٻِيائِيءَ کي ٻَکُ' (Clinging to duality is false) is not just a theological error—it is the heart's stubborn refusal to let go of separateness. In Shah Latif's vision, Oneness is not something to be gripped like a doctrine, but something we awaken into.

Spiritual deviation is not just straying—it is blindness to the truth already surrounding and permeating us. Those who "went astray" ignored the signs not outside, but within. This poem asks the seeker to stop holding the world in pieces and to perceive life as an indivisible, sacred whole, where the divine is not somewhere else, but the pulse in all being.

KLY-D01-B13

Line-by-Line Translation	Sindhi Text
I search for the body but cannot find the head. I search for the head, but the body is missing.	ڏَڙُ ڍُونڍِيان سِرُ نَہ لَهان، سِرُ ڍُونڍِيان ڏَڙُ ناهِ،
Hands, wrists, and fingers are severed. They were cut off and lost.	هَٿَ ڪَرايُون آڱِريون، وِئا ڪَپِجِي ڪانهَن،
In the ecstasy of Oneness. Those who went were thus torn apart.	وَحدَتَ جي وِهانءَ، ڄي وِئا سي وَڍِئا.

Zahri Interpretation

The poem vividly describes a perplexing scene where the speaker searches for their head and cannot find it, and when searching for their body, the head is missing. Additionally, their hands, wrists, and fingers are inexplicably severed. This literal interpretation suggests a profound disorientation and loss, evoking an image of physical fragmentation. Shah Abdul Latif uses this startling imagery to underscore the unsettling nature of spiritual experiences.

At a Zahri level, the poem reflects the bewildering journey of those who seek the ultimate truth. The speaker's fragmented state symbolizes the extreme cost of this pursuit—one loses not

only the material self but also the familiar sense of identity. The poem concludes with a direct statement that those who genuinely experience *wahdat* (Oneness) undergo this figurative dismemberment, emphasizing that spiritual realization demands complete surrender.

Batni Interpretation

This poem does not depict chaos—it portrays a mystical clarity that dawns only when the false boundaries of selfhood dissolve. The missing head and body are not signs of destruction but of a seeker whose sense of separation no longer applies. Here, 'ڈَڙُ ڈُونڊِيان سِرُ نَہ لَهان' (I search for the body but cannot find the head) symbolizes the disintegration of the idea that one can locate the Divine using ordinary coordinates.

The severed hands and fingers reflect not loss, but release—the soul unshackled from striving. In Shah Latif's vision, such spiritual unmaking is not tragic but sacred. The seeker no longer navigates by body or mind but becomes a vessel through which divine presence pulses—silent, formless, free.

KLY-D01-B14

Line-by-Line Translation	Sindhi Text
From Oneness came Plurality. Plurality is entirely unity.	وَحدَتان كَثرَتَ ٿِي، كَثرَتَ وَحدَتَ كُلُ.
The Truth, in its essence, is One. Do not be deceived by other words.	حَقُ حَقِيقِي هيڪڙو، بولِي بِيءَ مَ ڀُلُ.
This turmoil and commotion. All of it belongs to the Beloved.	هِيءُ هُلاچو هُلُ، سَيو سَندو سَجَنين.

Zahri Interpretation

The poem begins with the statement 'وَحدَتان كَثرَتَ ٿِي' (From Oneness came Plurality), asserting that the diverse forms of creation emanate from a single Divine source. Shah Abdul Latif reinforces the interconnectedness of all existence by explaining that "Plurality is entirely unity." This expresses the idea that despite the apparent variety in the world, everything is unified in its origin.

The line 'حَقُ حَقِيقِي هيڪڙو' (The Truth, in its essence, is One) emphasizes the singular reality of Allah, urging the audience to remain steadfast in recognizing this unity. Shah Latif warns against being misled by the illusion of separation created by many forms. Finally, 'سَيو سَندو سَجَنين' (All of it belongs to the Beloved) attributes the dynamic activity and phenomena of the world to the divine Beloved, indicating that all manifestations are reflections of the same Divine essence. The Zahri meaning invites the reader to see beyond the surface of diversity and perceive the singular Divine reality at its core.

Batni Interpretation

This poem is not simply about metaphysical abstraction; it reflects Shah Latif's deeper spiritual insight into how the Divine permeates all existence. The shift from 'وَحدَت' (oneness) to 'كَثرَت' (plurality) does not signify separation but a graceful unfolding of the One into the many. Here, Shah Latif invites the seeker to move beyond surface-level forms and enter the realm of inner awareness, where the chaos of the world ('هِيءُ هُلاچو هُلُ') becomes a sacred dance of Divine presence.

Rather than viewing the world's multiplicity as a veil, the seeker is encouraged to witness it as an extension of Divine light—each part reflecting the whole. In this Batni view, every sound and motion belongs to 'سَجَتين' (the Beloved), making separation an illusion. True vision is to recognize unity not in withdrawal, but through deep inward seeing within the many.

KLY-D01-B15

Line-by-Line Translation	Sindhi Text
You should say Allah is One. Forget all other talks.	ٹُون چَئُہ اللهُ هيڪِڙو، وائِي بِي وِسارِ
Within the body, thread of connection remains. Always to the cherished Beloved.	تَنَ ۾ تَندُ تَنوارِ، سَدا سُپَيرِيَن جِي.

Zahri Interpretation

The poem begins with the command 'ٹُون چَئُہ اللهُ هيڪِڙو' (You should say Allah is One), urging the affirmation of Allah's Oneness—a cornerstone of the Islamic faith. The phrase 'وائِي بِي وِسارِ' (Forget all other talks) stresses the need to abandon distractions and worldly preoccupations, focusing entirely on the Divine. Shah Abdul Latif introduces the metaphor of a "thread" in 'تَنَ ۾

تَندُ تَنوارِ' (Within the body, a thread of connection remains), symbolizing both physical and spiritual devotion.

This thread outwardly represents musical strings, possibly Shah Latif's *tamburo*, used in Sufi practices for *dhikr* (remembrance of God). Playing tamburo mirrors the rhythmic repetition of Allah's name, blending physical action with spiritual remembrance. The "Beloved" (سُپَيرِيَن) refers to Allah, framing the practice as one of harmonious devotion. The Zahri meaning emphasizes affirming monotheism, using *Sharai* acts and remembrance to cultivate a direct connection to the Divine.

Batni Interpretation

This poem shifts the meaning of "Allah is One" from declaration to inner attunement. Shah Latif speaks of a "thread" within the body, which at the deeper level is not just remembrance through words, but an ever-present alignment with Divine will. The seeker does not merely speak or remember—their entire being vibrates with presence.

This inward connection is continuous, delicate, and intuitive, like a tight string between the soul and the Beloved. Unlike the outward practice of dhikr, this thread marks a state where remembrance becomes silent awareness. In such stillness, the Divine is not reached—He is already there, echoing in the seeker's breath and body.

KLY-D01-B16

Line-by-Line Translation	Sindhi Text
You should say Allah is One. Forget and abandon all other talks.	تُون چَئُہ اللهُ هيڪِڙو، ٻِي وائِي وِساري ڇَڏِ،
So that you unite with Him (in your heart). The Beloved is in every breath.	تان تُون هِنيَين سين گَڏِ، سَڄَڻُ ساهَ پَساهَ ۾.

Zahri Interpretation

This poem builds on KLY-D01-B15 but introduces a stronger sense of action. While the previous poem instructs the seeker to forget distractions, this one emphasizes 'وِساري ڇَڏِ' (forget and abandon), urging a complete and final severance from worldly attachments. The shift from mental disengagement to actively rejecting distractions marks a spiritual progression.

The second line, 'تان تُون هِنيَين سين گَڏِ، سَڄَڻُ ساهَ پَساهَ ۾' (So that you unite with Him in your heart. The Beloved is in every breath), moves from merely remembering Allah to living in a state of continuous spiritual unity. The heart (هِنيَين) is not just a center of devotion but a vessel for direct communion. Unlike KLY-D01-B15, which emphasizes remembrance through recitation, this poem suggests an immersion so complete that the Divine is inseparable from one's being.

Batni Interpretation

At this deeper level, Shah Latif invites the seeker to internalize the Divine so entirely that the distinction between worshipper and Worshipped begins to fade. Saying "Allah is One" becomes not an utterance, but a state of being. The heart (‘هِنيَين’) becomes the true mihrab (inner sanctuary), where devotion no longer needs words.

‘سَجَنُّ ساهَ پَساهَ ۾’ (The Beloved is in every breath) reminds the seeker that Divine presence is not accessed—it is witnessed, moment by moment. In this Batni state, the seeker doesn't remember Allah as an action, but lives in awareness where remembrance and being are indistinguishable.

KLY-D01-B17

Line-by-Line Translation	Sindhi Text
You should say Allah is One. Turnaway, singing for anyone else.	ٹُون چَئُہ اللهُ هيڪِڙو، ٻِي وارِجِ مَ وائِي،
Learn only that teaching. Which leads to the Beloved.	سِکِجِ ٹُون سا ئِي، جيڪا مُکِي سَجَنين.

Zahri Interpretation

The poem begins with the command ‘ٹُون چَئُہ اللهُ هيڪِڙو’ (You should say, Allah is One), reinforcing the fundamental principle of *Tawhid* (Divine Oneness). However, unlike previous verses, the phrase ‘ٻِي وارِجِ مَ وائِي’ (Turnaway, singing for anyone else) introduces a decisive call to abandon not only distractions but also misleading interpretations or false spiritual guidance.

The concluding line, ‘سِکِجِ ٹُون سا ئِي، جيڪا مُکِي سَجَنين’ (Learn only that teaching, which leads to the Beloved), shifts the focus from general Divine remembrance to the importance of authentic spiritual knowledge. Shah Latif stresses that actual teachings must lead directly to Allah, free from distortion or misguidance. Unlike previous poems focusing on personal remembrance (*dhikr*), this verse highlights learning from a true spiritual guide, distinguishing real wisdom from mere intellectual discourse.

Batni Interpretation

This verse turns the act of learning into an unveiling. Shah Latif challenges the seeker to move beyond intellectual understanding and absorb a wisdom that reshapes the soul. ‘Turnaway, singing for anyone else’ cautions against devotion misdirected toward lesser truths.

The final line urges the seeker to follow only that guidance that awakens the inner path to the Beloved. This knowledge is not gained by debate or study but by inward clarity. Such knowing is felt, not explained—where the heart becomes both student and scripture, and the Beloved is revealed not in syllables but in silence.

KLY-D01-B18

Line-by-Line Translation	Sindhi Text
He Himself is Glorious and Majestic. He Himself is the essence of Beauty.	پاڻهين جَلَّ جَلالُهُ ، پاڻهين جانِ جَمالُ،
He Himself is the image of the Beloved. He Himself is the perfection of Beauty.	پاڻهين صُورَتَ پِرِينءَ جِي، پاڻهين حُسُنُ ڪَمالُ،
He Himself is the Guide and the Disciple. He Himself is His own thought.	پاڻهين پِيرُ مُريدُ ٿِئي، پاڻهين پاڻَ خَيالُ،
All of everything's states became known from within.	سَڀَ سَيوئِي حالُ، مَنجهان ئِي مَعلُومُ ٿِئو.

Zahri Interpretation

The poem begins with 'پاڻهين جَلَّ جَلالُهُ' (He Himself is Glorious and Majestic), affirming Allah's absolute grandeur (*Jalal*). The following line, 'پاڻهين جانِ جَمالُ' (He Himself is the essence of Beauty), expresses that divine beauty (*Jamal*) is inseparable from majesty. These attributes depict Allah's perfection—His awe-inspiring power and His attraction.

The phrase 'پاڻهين صُورَتَ پِرِينءَ جِي، پاڻهين حُسُنُ ڪَمالُ' (He Himself is the image of the Beloved. He Himself is the perfection of Beauty) shows that Allah is both the source and manifestation of beauty. 'پاڻهين پِيرُ مُريدُ ٿِئي، پاڻهين پاڻَ خَيالُ' (He Himself is the Guide and the Disciple. He Himself is His own thought) highlights His self-sufficiency—He is the ultimate source of wisdom, without reliance on anything external.

The final line, 'سَڀَ سَيوئِي حالُ، مَنجهان ئِي مَعلُومُ ٿِئو' (All of everything's states became known from within), teaches that divine understanding is accessed through reflection and following the Quran.

Batni Interpretation

This poem expresses the mystery of Allah's presence both beyond and within. When Shah Latif says, 'پاڻهين جَلَّ جَلالُهُ، پاڻهين جانِ جَمالُ' (He Himself is Glorious and Majestic. He Himself is the essence of Beauty), he gestures toward a unity where strength and beauty are not opposites but one undivided reality. The line 'پاڻهين صُورَتَ پِرِينءَ جِي' (He Himself is the image of the Beloved) suggests that what we perceive as creation is but a reflection of Divine light, appearing in the form of love and attraction.

When he says 'پاڻهين پِيرُ مُريدُ ٿِئي' (He Himself is the Guide and the Disciple), he indicates that the journey of knowing Allah originates and ends in the Divine. There is no separate actor in this journey—just unfolding awareness. The final line, 'سَڀَ سَيوئِي حالُ، مَنجهان ئِي مَعلُومُ ٿِئو' (All of everything's states became known from within), affirms that the seeker does not move toward something external; realization dawns when the veils over inner perception are lifted.

KLY-D01-B19

Line-by-Line Translation	Sindhi Text
He seeks Himself. He Himself is the Beloved.	پاڻهين پَسي پاڻَ کي، پاڻهين اِيءُ مَحبُوبُ،
He Himself created beauty. He Himself is the seeker of it.	پاڻهين خَلَقي خُوبُ، پاڻهين طالِبُ تَنِ جو.

Zahri Interpretation

This poem has a narrative linkage and continuation of KLY-D01-B18 and opens with ‘پاڻهين پَسي پاڻَ کي’ (He seeks Himself), suggesting that Allah is fully self-aware, contemplating His essence. The line ‘پاڻهين اِيءُ مَحبُوبُ’ (He Himself is the Beloved) portrays Allah as both the observer and the object of Divine love, the ultimate source of affection and desire. This resonates with the “*Hadith Qudsi*” (Prophet’s sayings attributed to God but not included in the Quran): “I was a hidden treasure and loved to be known. Therefore, I created the Creation that I might be known.”

The following line, ‘پاڻهين خَلَقي خُوبُ، پاڻهين طالِبُ تَنِ جو’ (He Himself created beauty. He Himself is the seeker of it), emphasizes Allah as the creator of all that is beautiful and as one who yearns for the perfection within His creation. The Zahri interpretation portrays God as the self-contemplating creator, the beloved, and the one who desires His manifestations. This outward understanding captures the idea of God’s self-sufficiency and His central role in the beauty and love inherent in creation.

Batni Interpretation

This poem reveals a deeper metaphysical cycle in which the Divine is both the origin and the unfolding of beauty. ‘He seeks Himself’ is not a metaphor for lack but a sign of Divine completeness manifesting through creation. ‘He Himself is the Beloved’ shows that love is not a bridge between two but a radiant quality of Oneness.

Creating beauty and seeking it again reflects a continuous revelation, where Divine qualities become visible within existence, not as separate objects but as signs of a Presence that transcends form. Shah Latif draws the seeker’s gaze inward, not toward merging with the Divine, but toward perceiving this unfolding in their awareness. The path is not toward union, but toward recognition.

KLY-D01-B20

Line-by-Line Translation	Sindhi Text
He is this, He is that. He is mortality, He is Allah.	سو هِي سو هُو، سو اَجَلُ سو اللهُ،
He is the Beloved; He is the breath of life. He is the enemy; He is the protector.	سو پِرِين سو پَساهُ، سو ويرِي سو واهَرُو.

Zahri Interpretation

This poem has a narrative linkage and continuation of KLY-D01-B18 and KLY-D01-B19. The poem begins with ‘سو هِي سو هُو’ (He is this, He is that), introducing the idea that Allah encompasses all aspects of existence. The line ‘سو اَجَلُ سو اللهُ’ (He is mortality, He is Allah) illustrates His control over both the beginning and end, uniting these opposites in His Divine essence. The phrase ‘ سو پِرِين سو پَساهُ’ (He is the Beloved; He is the breath of life) ties the Divine to both the intimate love that draws the soul and the breath that sustains life, showing how seemingly distinct aspects are bound in the oneness of Allah.

The final line, ‘سو ويرِي سو واهَرُو’ (He is the enemy; He is the protector), captures the profound mystery of divine dichotomy. It suggests that even opposition, such as adversity and guidance, emanates from the same source. At the Zahri level, the poem portrays Allah as the unifying force in all contradictions, merging life and death, love and breath, and supporting all into a singular Divine reality.

Batni Interpretation

Shah Latif here points beyond simple theological affirmation. ‘He is this, He is that’ is not only about unity in existence—it is an invitation to observe the contradictions within oneself. ‘He is mortality, He is Allah’ shows that what we fear, and revere comes from one Source.

By naming Beloved and Breath, enemy and protector, the poem teaches the seeker to stop dividing reality into opposites. Instead, these are mirrors of one spiritual origin. When the heart sees that even hardship and comfort arise from the same hand, a deeper awareness unfolds—not through resolution but through spiritual transparency. Latif’s words call us to affirm unity and experience it through inner honesty.

KLY-D01-B21

Line-by-Line Translation	Sindhi Text
Do not call Him the Lover. Nor call Him the Beloved.	عاشِقُ چَئُہ مَ اُنَ کي، مَ کِي چَئُہ مَعشُوقُ،
Do not call Him the Creator, O imperfect one. Nor call Him the Creation.	خالِقُ چَئُہ خامَ ٹُون، مَ کِي چَئُہ مَخلُوقُ،
Explain this secret only to one. Who has transcended imperfection.	سَلِجِ تَنهِن سُلوڪُ، جو ناقِصا نِڳُئو.

Zahri Interpretation

This poem breaks the flow of opposites described in poems from KLY-D01-B18 to KLY-D01-B20. This poem begins with 'عاشِقُ چَئُہ مَ اُنَ کي، مَ کِي چَئُہ مَعشُوقُ' (Do not call Him the Lover. Nor call Him the Beloved), cautioning against confining Allah to human relational terms that imply duality. The following line, 'خالِقُ چَئُہ خامَ ٹُون، مَ کِي چَئُہ مَخلُوقُ' (Do not call Him the Creator, O imperfect one. Nor call Him the Creation), further emphasizes Allah's transcendence, urging the seeker not to define Him within the typical dichotomy of creator and created.

The final line, 'سَلِجِ تَنهِن سُلوڪُ، جو ناقِصا نِڳُئو' (Explain this secret only to one. Who has transcended imperfection), refers to the profound knowledge (سُلوڪُ) of the spiritual path, accessible only to those who have moved beyond the limitations of ego and ignorance. While سُلوڪُ in this context signifies the deeper truths of the mystical journey, it evokes the broader imagery of a traveller (*salik*), someone actively striving on the path of spiritual realization. At the Zahri level, the poem critiques simplistic descriptions of Allah, urging maturity and spiritual depth in understanding the Divine.

Batni Interpretation

This verse marks a threshold where language and imagery fall away. By negating terms like 'lover' and 'beloved,' Shah Latif strips the seeker of even the noblest spiritual metaphors. What remains is not emptiness, but the clarity of not-knowing, where the Divine is no longer named but intuitively known.

The reference to 'سُلوڪُ' (*suluk*) here is not just a stage on the path; it points to a kind of silence within, reached only when the seeker sheds the need for conclusions. The phrase 'جو ناقِصا نِڳُئو' (who has transcended imperfection) suggests not one who has arrived, but one who has ceased to measure. In this dissolution of names and frames, the poem invites the seeker to encounter the Divine not in description, but in presence.

KLY-D01-B22

Line-by-Line Translation	Sindhi Text
The echo is the same as the call. If you grasp the essence of this truth.	پَڑاڏو سو سَڏُ، وَرُ وائِيءَ جو جَي لَهين،
They were one from the beginning. In hearing, they became two.	هُئا اَڳهَين گَڏُ، ٻُڌَڻ ۾ بَہ ٿِيا.

Zahri Interpretation

The poem opens with 'پَڑاڏو سو سَڏُ' (The echo is the same as the call), presenting a straightforward analogy. The subsequent line, 'وَرُ وائِيءَ جو جَي لَهين' (If you grasp the essence of this truth), invites reflection to grasp the unity underlying what appears distinct. The final line, 'هُئا اَڳهَين گَڏُ، ٻُڌَڻ ۾ بَہ ٿِيا' (They were one from the beginning. In hearing, they became two), explains that the sound and its echo are inherently the same but perceived as separate due to the act of hearing.

At the Zahri level, the poem uses the analogy of sound and echo to illustrate how perception can create an illusion of duality. While the echo seems distinct from the sound, it merely reflects it. Shah Latif emphasizes that understanding the unity behind this perceived separation requires insight, highlighting the illusory nature of differences.

Batni Interpretation

At a deeper level, this poem unpacks the nature of existence through the metaphor of sound. 'پَڑاڏو سو سَڏُ' (The echo is the same as the call) reflects that creation is not something apart from the

Divine—it is its reverberation. However, the moment it enters the realm of perception, it appears split. The line ‘هُئا اَڳهَين گَڏُ، ٻُڌَڻَ ۾ ٻَہ ٿِئا’ (They were one from the beginning. In hearing, they became two) captures how the mystic’s heart perceives beyond this division: seeing the One behind the veil of the many.

Unlike earlier verses that negated names or forms, this verse shows how difference is born not from separation but from awareness limited by the senses. Shah Latif does not reject the world—he tunes the seeker’s ear to hear the single Divine voice resonating in all echoes.

KLY-D01-B23

Line-by-Line Translation	Sindhi Text
One palace, with a hundred thousand doors. And millions of windows.	ايڪُ قَصَرُ دَرَ لَکَ، ڪوڙِين سَهسَ کڙَڪِيُون،
Wherever I turn my sight. There the Master is in front of me.	جاڏي ڪَرِيان پَرَکَ، تاڏي صاحِبُ سامُهُون.

Zahri Interpretation

The poem begins with ‘ايڪُ قَصَرُ دَرَ لَکَ’ (One palace, with hundreds of thousands of doors) and continues with ‘ڪوڙِين سَهسَ کڙَڪِيُون’ (and countless windows). This paints a picture of an immense, intricate structure with innumerable openings. The speaker then declares, ‘جاڏي ڪَرِيان پَرَکَ، تاڏي صاحِبُ سامُهُون’ (Wherever I turn my sight. There the Master is in front of me). At the literal level, this describes a palace where the owner is always visible, no matter where one looks.

This imagery symbolizes the omnipresence of the Divine. The palace represents the world or cosmos, while the doors and windows signify the diverse forms of creation. Shah Latif's poetic description emphasizes that Allah's presence can be perceived everywhere within creation, highlighting His accessibility and immanence.

Batni Interpretation

At a deeper level, 'ايڪُ قَصَرُ' (one palace) symbolizes not just the universe but the inner realm of the seeker's consciousness. The many 'دَرَ' (doors) and 'ڪَڙَڪِيُون' (windows) are not merely aspects of external variety but openings into subtle stations of awareness that the seeker encounters on the journey inward. These countless openings reflect the diversity of inner states, yet all lead to one realization.

The phrase 'جاڏي ڪَرِيان پَرَڪَ، تاڏي صاحِبُ سامُهُون' (Wherever I turn my sight, there the Master is in front of me) points not just to Divine omnipresence, but to the stage of inner unveiling where duality dissolves. Shah Latif is not simply describing spiritual presence everywhere—he is describing seeing with the inner eye, where the Divine is no longer sought, because He is never absent.

KLY-D01-B24

Line-by-Line Translation	Sindhi Text
Countless are Your forms, in hundreds of thousands and millions.	ڪوڙِين ڪايائُون، تُنهِنجِيُون لِکَنِ لکَ هَزارَ،
Every soul with every soul, visions in endless streams.	جِيءُ سَپَ ڪَنهِن جِيءَ سين، دَرسَنُ ڏارَوڏارَ،
O Beloved, Your signs are infinite. Which ones should I describe, and how can I speak of them?	پِريَمِ تُنهِنجا پارَ، ڪِهَڙَا چَئِي ڪِينَن چُئان.

Zahri Interpretation

The poem begins with 'ڪوڙِين ڪايائُون' (Countless are Your forms), emphasizing the vast diversity of manifestations in creation. The line 'تُنهِنجِيُون لِکَنِ لکَ هَزارَ' (Yours are in hundreds of thousands and millions) attributes this multiplicity directly to the Divine, who is the source of all these forms. The next verse, 'جِيءُ سَپَ ڪَنهِن جِيءَ سين' (Every soul with every soul), highlights a unifying essence that connects all beings, despite the diversity in appearances, as captured in 'دَرسَنُ ڏارَوڏارَ' (visions in endless streams).

The poem concludes with 'پِريَمِ تُنهِنجا پارَ، ڪِهَڙَا چَئِي ڪِينَن چُئان' (O Beloved, Your signs are infinite. Which ones should I describe, and how can I speak of them?), expressing awe at the innumerable qualities of the Divine and the inadequacy of human language to articulate them fully. At the Zahri level, the poem marvels at the diversity of creation, acknowledges the unity of spirit underlying this diversity, and conveys the poet's humility in attempting to describe the infinite qualities of the Divine.

Batni Interpretation

At a deeper level, ‘ڪوڙِين ڪايائُون’ (Countless are Your forms) reflects the infinite self-disclosures of the Divine across creation and consciousness. Each form is not just outward diversity, but a glimpse into the inner truth—mirrors showing fragments of a singular reality. The phrase ‘ جِيءُ سَڀَ ڪَنهِن جِيءَ سين’ (Every soul with every soul) hints at a hidden current that unites all beings beyond the surface of difference.

When the poet confesses, ‘پِريَمِ تُنهِنجا پارَ، ڪِهَڙا چَئِي ڪِيئَن چُئان’ (O Beloved, Your signs are infinite. Which ones should I describe?), it is not mere astonishment—it is surrender. This silence comes not from ignorance but from having seen too much. In that stillness, Shah Latif points us not to explanation, but to immersion in the mystery itself.

KLY-D01-B25

Line-by-Line Translation	Sindhi Text
He created and fashioned the world. He Himself set it in motion and made it manifest.	جوڙي جوڙَ جَهانَ جِي، پاڻُ ڪِيائين پَرِوارُ ،
The Helper, the Guide, the Hashmi. The Leader of all leaders.	حامِي، هادِي، هاشمِي، سَرِدارين سَرِدارُ،
In the company of noble companions. Within the honored mosque.	سُنهي صَحابَنِ سَٿَ ۾، مَنجِهہ مَسِجِدِ مٽيادارُ،
The four righteous ones around him. They were united with the Prophet.	چارَئِي چَڱا چؤڌارُ، هُئا هيڪاندا حَبِيبَ سين.

Zahri Interpretation

This poem has a narrative linkage with poems KLY-D01-B01. It begins with ‘جوڙي جوڙَ جَهانَ جِي’ (He created and fashioned the world), emphasizing Allah’s creative power in designing the universe with precision and purpose. The line ‘پاڻُ ڪِيائين پَرِوارُ’ (He Himself set it in motion and made it manifest) highlights the act of Allah not only creating the world but also making it evident and operational through His divine will. The phrase ‘حامِي، هادِي، هاشِمِي، سَرِدارين سَرِدارُ’ (Protector, Guide, Hashmite, Leader of leaders) refers to Prophet Muhammad, underscoring his divinely ordained role as the ultimate spiritual guide and protector of humanity.

The verse ‘سُنهي صَحابَنِ سَتَ ۾، مَنجِهه مَسِجِدِ مٽيادارُ’ (In the company of noble companions. Within the honoured mosque) portrays the Prophet as the center of spiritual community, surrounded by his devoted companions in a sacred setting. The closing line, ‘چارَئِي چَگَّا چؤڏارُ، هُڪَا هيڪاندا حَبِيبَ سين’ (The four righteous ones around him. They were united with the Prophet), celebrates the unity and loyalty of the Prophet’s closest companions—Abu Bakr, Umar, Uthman, and Ali—who stood steadfast with him in faith and purpose.

At the Zahri level, the poem presents Allah as the Creator and Sustainer, Prophet Muhammad as the central figure in this Divine plan and his companions as the exemplars of unity and devotion in a world made manifest by Allah.

Batni Interpretation

At a deeper level, ‘جوڙي جوڙَ جَهانَ جِي’ (He created and fashioned the world) signifies the world as a structured reflection of Divine harmony. But here, the presence of the Prophet, called ‘سَرِدارين سَرِدارُ’ (Leader of leaders), is not just cosmic—it is intimate. He is the spiritual compass that guides a company's heart.

The imagery of ‘مَسِجِدِ مٽيادارُ’ (the honoured mosque) becomes a symbol of the sanctified inward gathering—a space where seekers are drawn together not by form, but by shared remembrance. The reference to the four companions (‘چارَئِي چَگَّا’) is not just historical—it reflects the more profound truth of spiritual fellowship (*suhbah*), where sincere hearts mirror each other in loyalty and light. Shah Latif points to a historical moment and the timeless community of hearts gathered around Divine guidance.

KLY-D01-B26

Line-by-Line Translation	Sindhi Text
He is One, and no one shares His Oneness, say it, and keep saying it.	وَحْدَهٗ لا شَرِيكَ لَهٗ ، چَئِي، چُوندو آءُ،
Obligatory, necessary, and Sunnah—do not abandon them.	فَرضَ، واجِبَ، سُنَنُون، تِنيئُون تَرَكُ مَ پاءِ،
With repentance and recitation of tasbih, complete your prayers.	توبَهَ سَندي تَسبِيحِ، پَڙهنَ سانُ پُجاءِ،
Restrain your ego, seek the Lord's straight path.	نِگّا پَنهِنجي نَفسَ کي، کا سَئِين راهَ سُونهاءِ،
So, the fire of Hell may not come near you.	تَہ سَندي دوزَخَ باهِ، تو اوڏِيائي نَہ اَچي.

Zahri Interpretation

This poem has a narrative linkage with poems KLY-D01-B02 to KLY-D01-B04 and KLY-D01-B10 to KLY-D01-B12. It begins with the declaration and affirmation of the foundational Islamic principle of *Tawhid* (Oneness of God). The poet urges the recitation of this affirmation, emphasizing consistency in remembering Allah's Oneness. The lines 'فَرضَ، واجِبَ، سُنَنُون، تِنيئُون تَرَكُ مَ پاءِ' (Obligatory, necessary, and Sunnah—do not abandon them) stress the importance of adhering to all categories of Islamic practices.

The verse 'توبَهَ سَندي تَسبِيحِ، پَڙهنَ سانُ پُجاءِ' (With repentance and recitation of tasbih, complete your prayers) highlights the significance of repentance and remembrance of Allah using a *tasbih* (a set of beads used in Islam to count sacred recitations, or dhikr, while glorifying Allah) as a tool of devotion. The poet then calls for self-discipline in 'نِگّا پَنهِنجي نَفسَ کي، کا سَئِين راهَ سُونهاءِ' (Restrain your ego, seek the Lord's straight path), urging the seeker to tame their ego and follow a righteous way. The closing lines, 'تَہ سَندي دوزَخَ باهِ، تو اوڏِيائي نَہ اَچي' (So, the fire of Hell may not come near you), serve as a warning of the consequences of straying from the path of righteousness.

At the Zahri level, the poem is a straightforward exhortation to uphold Tawhid, fulfill religious obligations, engage in repentance, and practice self-discipline to attain salvation and avoid the punishment of hellfire.

Batni Interpretation

The declaration 'وَحْدَهٗ لا شَرِيكَ لَهٗ' (He is One, without partners) is not just a phrase—it is a practice of alignment. To 'say it and keep saying it' (چَئِي، چُوندو آءُ) invites the seeker to anchor every breath in Divine unity. This repetition awakens the heart to a reality that does not change, even as the world shifts around it.

The reference to 'فَرضَ، واجِبَ، سُنَنُون' (obligatory, necessary, and Sunnah) becomes not merely ritual adherence, but a sacred rhythm—a way of living that shapes the heart's landscape over time. The command to 'restrain your ego' ('نِگّا پَنهِنجي نَفسَ کي') reminds the seeker that discipline is a daily

turning inward, not dramatic self-annihilation. The closing warning, 'دوزَخَ باهِ' (fire of Hell), becomes not just fear of punishment, but the inner unease that arises when one turns away from this path. The flame is not far away—it is lit within, by heedlessness.

KLY-D01-B27

Line-by-Line Translation	Sindhi Text
He created and arranged the worlds, when He fashioned them.	جوڑي جوڙَ جَهانَ جِي، جَڏهِن جوڙِيائِين،
The Lord specially created and sent Muhammad.	خاوَندُ خاصُ خَلِقي، مُحَمَّدُ مُکائِين،
He clearly inscribed the Kalima on that noble one.	کَلمُو تَنهِن کَرِيمَ تي، چِتو چايائِين،
"I am your Lord, and you are My Beloved," He declared.	اَنا مولاکَ وَ اَنتَ مَحبُوبِي ، اِيءَ اُتائِين،
Both worlds were perfected and proclaimed as belonging to the Master [the Prophet].	ڏِکِي ڏِنائِين، بَئِي سَرائون سَيِّدُ جِنَي.

Zahri Interpretation

This poem has a narrative linkage with poems KLY-D01-B01 and KLY-D01-B25. The poem begins with 'جوڑي جوڙَ جَهانَ جِي' (He created and arranged the worlds), emphasizing Allah's act of creation. The phrase 'جَڏهِن جوڙِيائِين' (when He fashioned them) situates this act of creation in the context of Divine purpose and order. The line 'خاوَندُ خاصُ خَلِقي، مُحَمَّدُ مُکائِين' (The Lord specially created and sent Muhammad) refers to Prophet Muhammad as a uniquely created and perfected being, central to the Divine plan.

The following line, 'کَلمُو تَنهِن کَرِيمَ تي، چِتو چايائِين' (He clearly inscribed the Kalima on that noble one), highlights the Prophet's role as the embodiment of the central Islamic creed, affirming God's oneness and his prophethood. The phrase 'اَنا مولاکَ وَ اَنتَ مَحبُوبِي' ("I am your Lord, and you are My Beloved" – a *hadith Qudsi* as per the tradition) signifies the intimate relationship between Allah and Prophet Muhammad, underscoring divine love and favour.

The poem concludes with 'ڏِکِي ڏِنائِين، بَئِي سَرائون سَيِّدُ جِنَي' (Both worlds were perfected and proclaimed as belonging to the Master [the Prophet]), affirming the Prophet's pivotal role in this world and the hereafter. At the Zahri level, the poem narrates the world's creation, the prophet's special status, and his significance in the Divine plan.

Batni Interpretation

At the deeper level, 'جوڑي جوڙَ جَهانَ جِي' (He created and arranged the worlds) signifies not only the physical act of creation but the unveiling of Divine reality in stages. The phrase 'خاوَندُ خاصُ خَلِقي، مُحَمَّدُ مُکائِين' (The Lord specially created and sent Muhammad) reveals the *Noor-e-Muhammadi* (Light of Muhammad) as the primordial manifestation of Divine love and knowledge.

The inscription of Kalima on the Prophet signifies his embodiment of Divine unity (*Tawhid*). The declaration اَنا مولاکَ وَ اَنتَ مَحبُوبِي ("I am your Lord, and you are My Beloved") reflects the mystical bond of love (*Ishq*), where the Prophet becomes the gateway through which Divine reality is understood. Unlike mere cosmic creation, this poem reveals that the Prophet's presence is not just a historical reality but a timeless spiritual essence guiding seekers toward Divine realization.

Dastan 2: Divine Surrender

Dastan Introduction

This Dastan, "Divine Surrender," delves into the heart of the Sufi path, exploring the profound and often paradoxical nature of love for the Divine. Imagine a world where the gallows, a symbol of death and suffering, is transformed into a bridal bed, a place of union and joy. This is the transformative landscape Shah Latif paints, drawing upon imagery deeply rooted in the Sindhi cultural milieu.

The central motif of this Dastan is the concept of *surrender*. Not surrender as defeat but as a conscious and willing embrace of the trials and tribulations that pave the path to the Beloved. The poems within resonate with the echoes of the *Suri* (gallows), the *Kati* (knife), and the *Maikhano* (tavern) – powerful symbols drawn from the everyday life and folklore of Sindh. The Suri, far from being an instrument of fear, becomes a symbol of ultimate sacrifice, a testament to the lover's unwavering commitment. It represents the *fana*, the annihilation of the self, a necessary step in the journey towards *baqa*, abiding in God.

The "tavern" is not a place of worldly indulgence but a metaphor for the *majlis*, the gathering of seekers, where the "wine" of divine love is shared. This wine, however, is not easily obtained. It demands a price – the "head" of the seeker, representing the ego, the self that must be relinquished to experience true union. Think of the village physician, the 'ويڇ' (*Vaid*), often seen as inept in the face of deeper spiritual ailments. Shah Latif uses this familiar figure to highlight the limitations of worldly remedies in addressing the soul's longing for the Divine.

The Dastan emphasizes that this journey is not for the faint of heart. Shah Latif distinguishes between true and false seekers – those willing to embrace the "knife" of sacrifice versus those who merely speak of love. He draws upon the image of princes, figures of worldly power, coming to the tavern, ready to spend all their riches, signifying that material wealth is worthless in pursuing divine love.

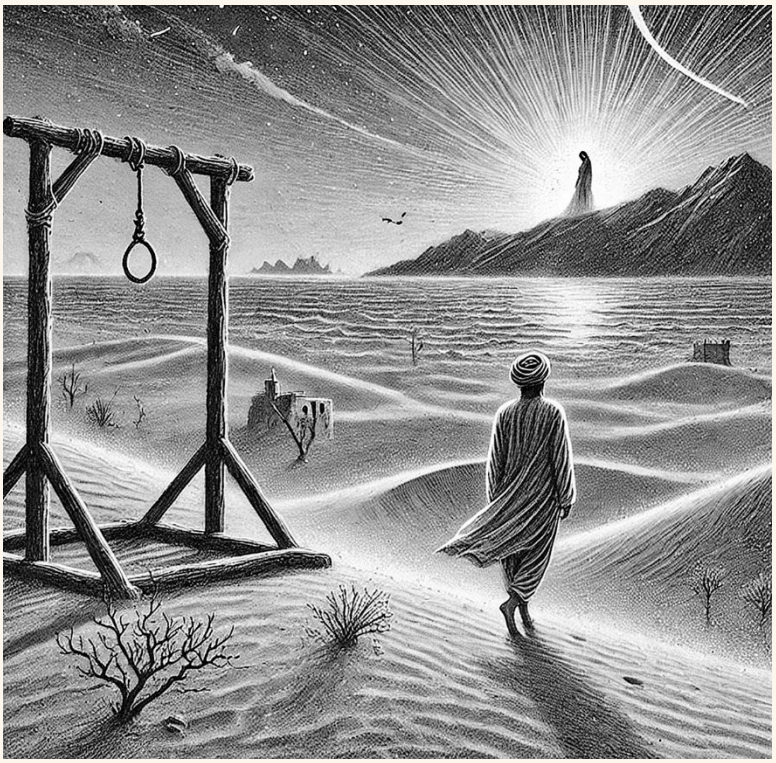
The core message of "Divine Surrender" is that the path to the Beloved is paved with challenges, but they are not obstacles but opportunities for growth and transformation. The pain of separation, the metaphorical "burning of the skin," is a purifying fire that refines the soul. The ultimate goal is not merely to endure suffering but to transcend it, to reach a state where the gallows

become a bridal bed, and the lover merges completely with the Beloved. It's a journey of unwavering devotion, relentless seeking, and complete submission to the Divine will. The final poems illuminate that union is only possible with Divine Grace. The lover can do everything, but his acceptance is only complete when his Beloved looks at him with a *Nazar* (Divine Glance of Grace).

۞۞۞ *Verses of the Dastan* ۞۞۞

KLY-D02-B01

Line-by-Line Translation	Sindhi Text
My suffering reached fruition; grief reached the Beloved.	اَڳهي اڳهائِي، رَنجُ پِريان کي رَسِئو،
I tasted wellness, after crossing gallows.	جَڪِئَمِ جَڱَائِي، سورانگهي سُورِيءَ کان.



Zahri Interpretation

Shah Abdul Latif Bhittai's couplet vividly depicts spiritual perseverance amidst suffering. The poet reveals, in the first line, that his 'رَنجُ' (hardship) reached his Beloved, who empathized with his hardship. The second line metaphorically describes 'سورانگهي سُورِيءَ کان' (enduring the gallows of suffering) as a precursor to receiving Divine grace and ultimate union. Within the rural Sindh of

the 17th century, such metaphors resonated with the communal values of endurance and loyalty, inspired by Sufi ideals of self-sacrifice. The gallows symbolize spiritual trials, a term familiar in Islamic literature, mirroring the Quranic trials faced by prophets (e.g., Surah Al-Baqarah, 2:155, "We will certainly test you with a touch of fear and famine and loss of property, life, and crops. Give good news to those who patiently endure.") In Shah Latif's cultural context, this suffering often aligns with local tales of love and separation, wherein physical and emotional struggles are paths to more profound realization and union.

Batni Interpretation

The Batni interpretation reveals Shah Latif's deep spiritual insight into the transformative power of suffering. The "suffering" represents the soul's discontentment with its distance from the Divine, manifesting as yearning and existential unrest. Rather than symbolizing mere self-annihilation (*fanā*), the gallows serve as a threshold where the self is stripped of illusion, unveiling the deeper reality of Divine proximity. This suffering is not an end but a purification, through which the seeker's heart becomes a vessel for Divine presence.

Rather than an external act of sacrifice, the gallows signify an internal death, where falsehood, pride, and attachment dissolve, allowing the seeker to perceive Divine mercy (*Raḥma*) more intimately. The Beloved's response to suffering is not just empathy but an invitation to ascend beyond the constraints of worldly perception. Shah Latif's verse illustrates how trials, though painful, open the doors to profound spiritual awakening, shifting the seeker's vision from hardship to Divine intimacy.

KLY-D02-B02

Line-by-Line Translation	Sindhi Text
Blind and ignorant physician, you burn my skin.	اَندا اُندا ويجَ، ڪَلَ ڪُجاڙِئا ڪانئِين،
We are distressed in our hearts, yet you prescribe a potion.	اَسان ڏُکي ڏِيلَ ۾، تُون پِياريين پيجَ،
For those who see the gallows as a bridal bed, death is their witnessing (of the beloved).	سُورِي جَنِي سيجَ، مَرَڻُ تَنِ مُشاهِدو.

Zahri Interpretation

Shah Abdul Latif Bhittai's verse reflects a poignant interaction between the suffering seeker and the 'اَندا اُندا ويجَ' (blind and ignorant physician). The physician's external treatment—symbolized by burning the skin and offering a bitter concoction—represents futile attempts to heal inner affliction. In contrast, Shah Latif shifts the focus to 'ڏُکي ڏِيلَ ۾' (internal suffering) as the true malady. The 'سُورِي جَنِي سيجَ' (gallows as a bridal bed) underscores the poet's embrace of suffering as a path to truth, while 'مَرَڻُ تَنِ مُشاهِدو' (death is their witnessing) reflects the ultimate release into the Divine presence. In the 17th-century Sindhi Sufi milieu, such metaphors resonated with the

trials of love epitomized in folk tales and the more extensive spiritual journey central to Sufi mysticism.

Batni Interpretation

On a mystical level, Shah Latif profoundly critiques superficial spiritual guidance. The ‘اَندا اُندا ويچ’ (blind and ignorant physician) represents those who fail to see the soul’s deeper ailment—the longing for Divine union. Burning the skin and the bitter potion symbolize the insufficiency of worldly solutions in addressing spiritual suffering.

The gallows, envisioned as a bridal bed, signify not self-annihilation (*fanā*) in the conventional sense but a conscious embrace of Divine reality. Death is not an end but an ‘مُشاهِدو’ (unveiling) — a moment of witnessing the Divine without veils. Rather than viewing suffering as mere hardship, Shah Latif reframes it as an awakening, where the seeker transcends illusion and sees beyond transient existence. This journey aligns with the Sufi ideals of trust (*tawakkul*) and surrender (*taslīm*), where pain transforms into the gateway to the Divine presence.

KLY-D02-B03

Line-by-Line Translation	Sindhi Text
The gallows called; will any companion step forward?	سُورِيءَ سَڏُ ٿِئو، ڪا هَلَندِي جيڊِيُون،
They must go, those who claim the name of love.	وَڃَڻُ تَنِ پِئو، نالو نِينهَن ڳِنَهَن جِي.

Zahri Interpretation

Shah Abdul Latif Bhittai begins with the powerful imagery of ‘سُورِيءَ سَڏُ ٿِئو’ (the gallows called), representing the ultimate test of devotion. This is not merely a metaphor for suffering but an open challenge to those who claim to walk the path of love. He questions whether any companions ‘جيڊِيُون’ (companions) are willing to step forward, indicating that true love demands sacrifice. The second line asserts that those who invoke love’s name, ‘نالو نِينهَن ڳِنَهَن جِي’ (those who claim the name of love) must embrace the journey, even when it leads to hardship. The call to ‘go forth’ mirrors the Quranic principle that true faith is tested through struggle: “Do you think you will enter Paradise without being tested like those before you?” (Quran, 2:214).

Batni Interpretation

Beyond its surface meaning, this poem is an invitation to spiritual transformation. The gallows represent suffering and the ego’s surrender before Divine love. Whether any companion will step forward is not about physical sacrifice but about abandoning attachment to worldly illusions. Those who claim love must embrace the journey of spiritual unveiling, where selfhood dissolves into Divine will. Shah Latif’s words echo the Sufi idea that love is not passive longing but an active, consuming fire that purifies the seeker. Rather than a conventional death, the gallows symbolize an awakening, where one sheds all barriers to experience the Divine fully. This aligns with the Sufi

notion of *ishq-e-haqiqi* (true love), where the lover willingly embraces the hardships of the path, knowing they lead to ultimate nearness with God.

KLY-D02-B04

Line-by-Line Translation	Sindhi Text
The gallows call out, to the standing lovers.	سُورِي سَڏُ ڪَري، اُڀِي عاشِقَنِ کي،
If you desire to seek, then do not step away.	اَٿيئِي سَڏَ سِڪَڻَ ۾، تہ ڪَهُ مَ پيرُ پَري،
Place the head aside first, then ask about love.	سِسِي ڌارَ ڌَري، پُڇِڄِ پوءِ پِريَتڻُون.

Zahri Interpretation

The poem begins with an urgent call from the gallows 'سُورِي سَڏُ ڪَري' (the gallows calls), addressing lovers who are ready to endure the ultimate sacrifice. Shah Abdul Latif speaks to those who claim to seek love, imploring them to demonstrate their sincerity. The gallows, adorned for the true lovers, symbolize the harsh trials awaiting them. It warns the aspirants to first prepare for the severance of their head 'سِسِي ڌارَ ڌَري' (placing the head aside), a metaphor for forsaking worldly attachments and ego, before stepping onto the path of love. The cultural backdrop of Sindh, with its oral traditions and reverence for Sufi saints, reinforces the poem's message of commitment and resilience on the spiritual journey.

Batni Interpretation

Shah Latif's call from the gallows is not merely about *fana* (self-annihilation) but the mystical paradox of love, where losing oneself leads to true existence. The imagery of placing the head aside

‘سِسِي ڏارَ ڏَري’ (placing the head aside) not only symbolizes ego dissolution but also an entry into a higher consciousness where love is no longer a personal endeavour but a state of being. Unlike worldly attachments that demand possession, divine love requires one to become love itself. The gallows signify sacrifice and the transition from seeking to embodying the Divine's presence. Shah Latif's message is clear: the seeker does not walk toward love—they dissolve into it, becoming an inseparable part of divine reality.

KLY-D02-B05

Line-by-Line Translation	Sindhi Text
The gallows is an adornment of true lovers.	سُورِي آهِ سِينگارُ، اَصلِ عاشِقَنِ جو،
Turning back became a disgrace; moving forward made the vision clear.	مُڙَڻُ مونَڻُ ميهَڻو، ٿِيَا نِظاري نِروارُ،
The tranquility of slaughter belongs to true lovers.	ڪُسَڻَ جو قَرارُ، اَصلِ عاشِقَنِ سين.

Zahri Interpretation

The poem opens with Shah Abdul Latif proclaiming the gallows ‘سُورِي آهِ سِينگارُ’ (the gallows is an adornment) for true lovers. For those devoted to love, the gallows do not signify shame or fear but are a beautiful and noble test. The poet depicts steadfastness as lovers reject any hesitation ‘مُڙَڻُ مونَڻُ ميهَڻو’ (turning back is a disgrace), advancing toward their fate with courage and resolve. Rooted in the 17th-century Sufi culture of Sindh, where public demonstrations of faith and sacrifice were deeply respected, the poem resonates with the collective values of honouring commitments. The imagery of standing in public view, fulfilling the promise to be "cut to pieces," reflects the sincerity and gravity of the lovers' covenant with love.

Batni Interpretation

On a mystical level, the poem transforms the gallows from a site of suffering into a station of Divine realization. For Shah Latif, true lovers do not simply endure sacrifice—they embrace it as the final veil between themselves and the Beloved (God). The gallows become an emblem of transcendence, where pain ceases to exist as an earthly phenomenon and is instead transmuted into divine ecstasy.

The phrase ‘ڪُسَڻَ جو قَرارُ’ (the tranquillity of slaughter) suggests an acceptance so deep that the act of dissolution itself becomes a source of peace. This echoes the Sufi concept of *taslīm* (absolute surrender), where the soul, freed from selfhood, no longer resists the Divine will. Unlike previous depictions of martyrdom as a trial, it is presented as a moment of revelation, where hesitation vanishes, and the seeker beholds love in its purest form.

KLY-D02-B06

Line-by-Line Translation	Sindhi Text
The gallows adorn, for the lovers standing.	سُورِيِ سِينگاريِ، اُڀِي عاشِقَنِ ڪي،
Latif says they never wavered and stood before the spears.	لُڏِئا ڪِينَ لَطِيفُ چئَي، ٽِئا نيزي نِظاريِ،
Called to the edge, they were brought and lifted onto it.	ڪوڻئو ڪِناريِ، آڻِئو چاڙِهي اُنِ ڪي.

Zahri Interpretation

The poem describes 'سُورِيِ سِينگاريِ' (the gallows adorn) for those who stand firm in their love. Shah Abdul Latif highlights their resilience as they face trials, 'لُڏِئا ڪِينَ' (never wavered) before spears. The poet conveys that their sacrifices are not merely endured but embraced, as they are led to their destined fate without hesitation.

Batni Interpretation

Mystically, the gallows symbolize the final passage into Divine love, where surrender to the Beloved is complete. The spears represent the trials that strip the seeker of worldly selfhood, leading to a state beyond fear and hesitation. Shah Latif's imagery suggests that love is not just endured—it is entered with certainty, transforming pain into a gateway toward spiritual fulfillment. Unlike earlier references to the gallows as a place of annihilation, this verse suggests a moment of divine ascension, where trials refine the soul like '*Paras*' (the Philosopher's Stone), bringing it to its true essence.

KLY-D02-B07

Line-by-Line Translation	Sindhi Text
A hundred times on the gallows, you mount daily on the spears.	سُورِيءَ تي سَئو وارَ، ڏِهاڙِئو چَنگِ چَڙهين
Never abandon it; keep expressing the longing.	جِمَ وِرِجِي چَڏِيين، سِکَنَّ جِي پَچارَ،
Love was not seen beyond; it departed like a breath.	پِرتِ نَہ پَسِين پارَ، نِينهُن جِئائِين نِڪِئو.

Zahri Interpretation

Shah Abdul Latif, in this poem, describes the immense trials of love. He begins with the vivid imagery of being placed 'سُورِيءَ تي سَئو وارَ' (a hundred times on the gallows), illustrating the extreme suffering endured by true lovers. Despite such relentless pain, he warns them not to waver or abandon their devotion to the Beloved. The line 'پِرتِ نَہ پَسِين پارَ' (Love was not seen beyond) suggests that love, once lost, does not reappear—it fades like breath. This reinforces the idea that those who give up on the path of love may never find it again. The poem emphasizes the endurance required to remain steadfast, reflecting the broader ethos of commitment and sacrifice in love.

Batni Interpretation

Shah Latif portrays love not as a state one reaches but as an ever-vanishing moment that must be continuously grasped. The phrase ‘پِرتِ نَہ پَسِين پارَ’ (Love was not seen beyond) does not merely suggest loss but the impermanence of mystical experiences. Just as breath is momentary, divine love exists in passing moments that a seeker must be ready to embrace before they fade.

Unlike previous poems where trials lead to transcendence, here the emphasis is on vigilance—love must be actively kept alive, or it disappears beyond reach. This reflects *talab* (seeking), which in Sufi tradition signifies that yearning itself is the path. Shah Latif warns that neglecting this pursuit results in losing what was once within grasp.

KLY-D02-B08

Line-by-Line Translation	Sindhi Text
On the gallows, the beloved, what worth do comforts have?	سُورِيءَ مَٿي سيڻَ، ڪِهَڙي ليکي سَنِرا،
If the eyes are fixed on the Beloved, the gallows became a bridal bed.	جيلاهَ لَڳا نيڻَ، تَہ سُورِيائِي سيڄَ ٿِي.

Zahri Interpretation

The poem depicts the astonishing joy of lovers as they ascend the gallows, expressed in the phrase ‘سُورِيءَ مَٿي سيڻَ’ (On the gallows, the beloved). Shah Abdul Latif marvels at how true lovers experience no fear or sorrow, even in such a harrowing moment. Instead, the gallows itself becomes a resting place—a transformation captured in the line ‘سُورِيائِي سيڄَ ٿِي’ (the gallows becomes a bridal bed).

The reason for this paradox lies in the power of love—once the eyes are fixed on the Beloved, pain and suffering lose their meaning. This imagery reflects the Sufi worldview where ultimate devotion was proven through trials, and even death in love’s pursuit was seen as an honour rather than a tragedy.

Batni Interpretation

Mystically, this poem highlights a fundamental shift in perception rather than endurance alone. When the lover’s eyes truly meet the Beloved, the gallows cease to be a site of execution and become a bridal bed, symbolizing union with the Divine. This is not merely about suffering in love but a shift in consciousness where pain no longer holds meaning.

Unlike earlier poems, which emphasize sacrifice, Shah Latif suggests that Divine love alters reality itself. The seeker does not endure pain but transcends it entirely. This transformation aligns with the Sufi concept of *jamal* (Divine beauty), where the agony of longing turns into blissful presence. The gallows, once feared, dissolve into a moment of ecstatic realization.

KLY-D02-B09

Line-by-Line Translation	Sindhi Text
Climbing the gallows as a bridal bed—this is the task of lovers.	سُورِيءَ جَڙَهڻُ سيجَ پَسَڻُ اِيءَ ڪَمُ عاشِقَنِ۽
They never look behind; they proceed straight ahead.	اُوءِ پاهُون ڪِينَ پَسَنِ۽ سائُو هَلَنِ سامُهان۔

Zahri Interpretation

Shah Abdul Latif presents the 'سُورِيءَ' (gallows) as a place of ultimate commitment rather than mere suffering. The lovers 'پاهُون ڪِينَ پَسَنِ' (never look behind) illustrates a love that is fearless and unwavering. Unlike the previous poems, where suffering is transformed into joy, this poem stresses the unbreakable resolve of the seeker. Moving forward without hesitation, 'سائُو هَلَنِ سامُهان' (they proceed straight ahead) signifies an absolute focus on the Beloved. This unwavering movement in love reflects the essence of submission, mirroring the *istiqamah* (steadfastness) concept in Islamic thought.

Batni Interpretation

Here, Shah Latif emphasizes the act of forward movement rather than the experience of suffering or transcendence. The gallows symbolize surrender and a conscious, determined march toward truth. The refusal to look back represents spiritual decisiveness, where the seeker has abandoned worldly distractions. Unlike previous poems, which focus on *fana* (self-annihilation), this verse highlights *istiqamah* (spiritual steadfastness), a critical Sufi principle. The straight path 'سائُو هَلَنِ سامُهان' (they proceed straight ahead) alludes to *Sirat al-Mustaqim*, suggesting that true seekers do not waver once they embark on the path of divine love.

KLY-D02-B10

Line-by-Line Translation	Sindhi Text
First place the knife, then inquire about love.	پهرِين ڪاتِي پاءِ، پُڇِج پوءِ پِريَڙُون۔
Let the pain of the Beloved resound in the heart like a drum.	ڏُکُ پِريان جو ڏِيلَ ۾، واجَتَ جِيئَن وَجاءِ۔
Roast your flesh on skewers, if you claim the name of love.	سِيخُنِ ماهُ پَچاءِ، جَي نالو ڪِيڙَءِ نِينهَن جو۔

Zahri Interpretation

Shah Abdul Latif begins this poem with a striking call to readiness for sacrifice 'پهرِين ڪاتِي پاءِ، پُڇِج پوءِ پِريَڙُونِ' (first stab yourself with the knife, then speak of love). He emphasizes that true lovers must prepare for the utmost trials before claiming love. The line 'ڏُکُ پِريان جو ڏِيلَ ۾، واجَتَ جِيئَن وَجاءِ' (let the pain of the Beloved resound in the heart like a drum) suggests that the pain of separation from the Beloved transforms the lover's entire being into an expression of yearning. The metaphor

of roasting one's flesh on burning pikes underlines the extreme commitment required. Such vivid depictions of sacrifice symbolized the transformative power of devotion.

Batni Interpretation

Mystically, stabbing oneself symbolizes the surrender of worldly attachments, a painful yet essential step toward Divine truth. Here, Shah Latif draws from the Sufi tradition, where pain is not just suffering but a profound awakening. The heart is likened to a vibrating drum, which reflects the soul's alignment with the rhythm of Divine will. The roasting of flesh signifies not just purification but the burning away of falsehood, unveiling the lover's true self. This poem conveys that love, at its core, is a process of dissolving everything except the remembrance of the Beloved. Rather than mere endurance, this suffering becomes a gateway to Divine intimacy, where pain transforms into a form of union.

KLY-D02-B11

Line-by-Line Translation	Sindhi Text
The knife has no fault; the handle is in the cutter's hand.	ڪاتِيءَ ڪونهي ڏوهُ، ڳُنُ وَڍِيندَڙَ هَٿَ ۾،
It appeared as the custom of the Great; fate was inscribed and fulfilled on the tablet.	پَسِئو پَرِ عَظِيمَ جِي، لِڇِئو وَڃي لوحُ،
The sorrow of lovers is always from the Beloved.	عاشِقَنِ اَندوهُ، سَدا مَعشُوقَنِ جو.

Zahri Interpretation

Shah Abdul Latif Bhittai, in this poem, describes the inevitable suffering of true lovers and the destined trials they must endure. The poet begins by stating that the blade itself has no fault; instead, the responsibility lies with the hand that wields it ‘ڪاتِيءَ ڪونهي ڏوهُ، ڳَنُ وَڍِيندَڙَ هَٿَ ۾’ (the knife has no fault; the handle is in the cutter's hand). This suggests that pain and suffering in love are not random but are part of a greater order.

He then states that this trial is not new—it was already seen as the custom of the Great and inscribed in fate ‘پَسِئو پَرِ عَظِيمَ جِي، لِڇِئو وَڃي لوحُ’ (It appeared as the custom of the Great; fate was inscribed and fulfilled on the tablet). This implies that hardships in love are predestined and written in the *Lauh al-Mahfuz* (the Preserved Tablet).

Finally, Shah Latif highlights a profound reality: the sorrow of lovers is always caused by the Beloved ‘عاشِقَنِ اَندوهُ، سَدا مَعشُوقَنِ جو’ (The sorrow of lovers is always from the Beloved). This means that the pain of longing and suffering in love comes from none other than the Beloved, whether in worldly love or the spiritual journey toward Divine union.

Thus, the poem paints a realistic picture of love, where pain is not accidental but a necessary part of the path. True lovers do not resist suffering because they know it is a test of devotion, destined by the Beloved.

Batni Interpretation

Shah Abdul Latif Bhittai presents love as an unfolding spiritual journey where surrender to the Divine will is inevitable. The verse ‘ڪاتِيءَ ڪونهي ڏوهُ، ڳَنُ وَڍِيندَڙَ هَٿَ ۾’ (the knife has no fault; the handle is in the cutter's hand) signifies that suffering is not random—it is an instrument wielded by the Divine. Genuine seekers do not question their trials; they recognize them as steps toward transformation.

The phrase ‘پَسِئو پَرِ عَظِيمَ جِي، لِڇِئو وَڃي لوحُ’ (It appeared as the custom of the Great; fate was inscribed and fulfilled on the tablet) reminds the lover that hardship is neither a punishment nor an accident. In the spiritual realm, what seems like sorrow is purification—a reshaping of the soul to prepare it for the Beloved.

The final verse, ‘عاشِقَنِ اَندوهُ، سَدا مَعشُوقَنِ جو’ (The sorrow of lovers is always from the Beloved), shifts the perspective: longing is not mere pain, but an active force drawing the lover closer to Divine love. This sorrow is a hidden mercy—it strips away illusion and leaves only the purity of yearning. The true lover understands that what wounds the heart also opens it (to the Light).

KLY-D02-B12

Line-by-Line Translation	Sindhi Text
O blade, do not become sharp. Rather, be dull and soft.	ڪاتِي تِکي مَ ٿِئِي، مَرُ مُنِيائِي هوءِ،
So that you take longer. In the hands of my Beloved.	مانَ وِرمَنِ توءِ، مُون پِريان جا هَٿَڑا.

Zahri Interpretation

Shah Abdul Latif Bhittai describes the lover's unusual wish—that the blade in the Beloved's hands should not be sharp. The poet expresses that if the blade remains dull and unsharpened, it will take longer to cut, allowing the lover to stay in the presence of the Beloved for a longer time.

This reflects the intensity of love, where even in suffering, the true lover (*ʿāshiq*) does not seek an escape but desires to extend the moment of connection. The wish for a slow execution is not out of fear but of deep devotion, as it prolongs the experience of being touched by the Beloved.

The poem captures a common Sufi theme, where pain and sacrifice are not viewed as torment but as an experience of love more deeply. The lover's ultimate desire is not to avoid death but to remain as long as possible in the grasp of the Beloved. This reflects the lover's deep emotional and spiritual attachment, who sees even suffering as an act of Divine closeness.

Batni Interpretation

This poem offers a profound Sufi metaphor where the dull blade represents a slowed process of spiritual dissolution. The seeker does not fear suffering but cherishes its duration because it keeps them in the hands of the Beloved (God). Cutting is not physical pain but a gradual detachment from worldly existence, where every moment spent in Divine hands is precious. The request for a 'dull blade' highlights the paradox of Sufi love—longing for annihilation (*fanā*) but savouring every stage of it. Shah Latif illustrates that genuine seekers do not just endure hardships; they wish to linger in Divine embrace for as long as possible.

KLY-D02-B13

Line-by-Line Translation	Sindhi Text
The blade, when near, cuts through bone and flesh.	ڪاتِي جا قَرِيبَ جِي، هَڈُ چِيريِ چَمُ،
Lovers sever their own body for the sake of Allah.	عاشِقَنِ پَنهِنجو اَنگُ، لِلّٰهِ ڪارَنِ وَڍِئو.

Zahri Interpretation

Shah Abdul Latif Bhittai vividly portrays the depth of sacrifice in love, likening it to a blade cutting through bone and flesh. The verse 'The blade, when near, cuts through bone and flesh' conveys the sheer intensity of commitment required from true lovers. It is not just about enduring pain but embracing it fully as part of their journey.

The second line, 'Lovers sever their own body for the sake of Allah,' illustrates an act of absolute devotion. Here, Shah Latif reflects the Sufi ethos of sacrificing one's material existence to pursue Divine love. In historical Sindh, such imagery resonated with the idea of spiritual warriors (*mujahids*) surrendering everything in the path of truth. In this context, love is a force that demands complete submission, and those who embark on this path must be prepared for its trials.

Batni Interpretation

On a mystical level, the blade represents the trials that strip the seeker of everything superficial, cutting away worldly attachments and ego. Shah Latif describes a stage where the lover experiences total dissolution—where neither body nor self remains, only the Beloved's presence. The phrase 'cuts through bone and flesh' goes beyond physical suffering; it signifies the more profound process of spiritual purification, where the Divine will reshape the seeker's identity.

The second line, 'Lovers sever their own body for the sake of Allah,' is not about destruction but transformation. In Sufi thought, self-sacrifice does not mean mere suffering but the refinement of the soul until only the essence of divine love remains. The lover does not seek pain but welcomes it as a tool of enlightenment, carving away falsehood and illusion. Shah Latif teaches that true surrender leads to renewal, where love is no longer a test but a state of being.

KLY-D02-B14

Line-by-Line Translation	Sindhi Text
If you have learned to long, then do not groan under the knife.	جَي ٿُون سِکَنُ سِکِئو، نَہ ڪاتِيءَ ہيٺِيءَ مَہ ڪِنجُھ،
Do not share the pain of the Beloved with people.	سُپيرِيان جي سُورَ جو، ماڻُھنِ ڏِجي نَہ مَنجُھ،
Keep this anguish inside, embracing it with joy.	اَندَرِ اِيءَ اَھِنجُ، ساندِجِ سُکائُون ڪَري.

Zahri Interpretation

Shah Abdul Latif advises lovers to remain steadfast in their longing. If one has truly embraced the path of 'سِکَنُ' (love), they must not waver when trials arise. The metaphor of the 'ڪاتِيءَ' (knife) represents the challenges that come with devotion, yet genuine seekers must not lament their struggles. The poet also emphasizes discretion—one should not publicly share their suffering 'ماڻُھنِ ڏِجي نَہ مَنجُھ' (do not share ... with people) but instead guard it within, treating it as a sacred trust. In the cultural and Sufi traditions of 17th-century Sindh, resilience in love was seen as a mark of sincerity.

Batni Interpretation

On a mystical level, Shah Latif presents suffering as an inner dialogue between the seeker and the Divine. The trials of love, like a hidden fire, must be endured silently, refining the soul's journey toward enlightenment. Keeping one's anguish private aligns with the Sufi principle of *sabr* (patience) and *tawhid* (oneness), where love deepens through solitude and quiet devotion. Instead

of viewing hardship as a burden, the seeker transforms it into a bridge toward Divine proximity. This perspective shifts the focus from mere endurance to spiritual elevation, ensuring pain becomes a source of inner joy rather than external lament.

KLY-D02-B15

Line-by-Line Translation	Sindhi Text
If you are to be slain, then sit; otherwise, take your path and go.	وَڊِيين تان ويهُ، نَہ تَہ وَڃِئو واٽَ وَنڻُ ٿُون.
This is the land of those who hold knives (to be sacrificed) in their hands.	هِيءُ تَنِي جو ڏيهُ، ڪاتِي جَنِي هَتَ ۾.

Zahri Interpretation

Shah Abdul Latif addresses the seeker, challenging them to make a decisive choice. He states that if you are ready to be metaphorically "slain" in the pursuit of love, you may stay 'وَڊِيين تان ويهُ' (if you are to be slain, then sit). Otherwise, leave the path and find your way elsewhere. The land of the Beloved is not for the faint-hearted; it belongs to those 'ڪاتِي جَنِي هَتَ ۾' (holding the knife) ready to exact the trials of love. This imagery aligns with the Sufi culture, where love was seen as a path demanding courage, sacrifice, and complete surrender.

Batni Interpretation

Mystically, this verse challenges the seeker to embrace the spiritual journey with full awareness of its cost. The metaphor of "slain" signifies removing all hesitation, doubts, and attachments that prevent true devotion. Shah Latif portrays love's domain as surrender, where only those who abandon personal desires may enter. The phrase "those who hold the knife" refers not to external threats but to those who have conquered their lower selves and are masters of spiritual discipline. The seeker has a choice: remain and submit to transformation or walk away unchanged. Genuine seekers do not hesitate; they offer themselves willingly, not as a sacrifice of pain but as an embrace of enlightenment.

KLY-D02-B16

Line-by-Line Translation	Sindhi Text
Those who hold the knife, I am in love with them.	ڪاتِي جَنِ ڳَري، مانُ لَٽُن لَڳو تَنِ سين،
In the arena of love, I walk with firm steps.	مَحَبتَ جي مَيدانَ ۾، وَڃان پيرَ پَريِ،
I place my head on the chopping block, wishing the Beloved to slay me.	اَڏِيءَ سِرُ ڏَري، مانَ ڪُهنِهُون سُپِرِين.

Zahri Interpretation

Shah Abdul Latif declares his love for the one who holds the knife ready for sacrifice ‘ڪاڻِي جَنِ ڳَرِي’ (those who hold the knife). He presents himself as fully prepared to enter the field of love ‘مَحَبتَ جي مَيدانَ مِ’ (in the arena of love) and willingly places his head on the chopping block, inviting the Beloved to behead him ‘آڏِيءَ سِرُ ڏَرِي’ (I place my head on the chopping block). This act symbolizes the lover’s ultimate submission and courage to face any trial for the sake of love. Such imagery emphasizes the absolute commitment required on the path of devotion.

Batni Interpretation

Mystically, the knife symbolizes divine trials that refine the soul, cutting away illusions and worldly attachments. Shah Latif does not refer to literal sacrifice but to a spiritual transformation where love demands the erasure of self-will. The chopping block is a metaphor for the threshold of truth, where the seeker relinquishes personal identity to become one with the Divine. Unlike conventional suffering, this act is a conscious embrace of spiritual awakening. The poet’s unwavering steps in love’s arena suggest not passive endurance but an active journey toward inner realization. Rather than focusing on pain, this verse celebrates a seeker’s courage to step beyond fear and dissolve into Divine unity.

KLY-D02-B17

Line-by-Line Translation	Sindhi Text
Those in the front stand near the chopping block; those in the rear prepare their heads.	اَڳيَان آڏِنِ وَتِ، پويَنِ سِرَ سَنباهِنا ،
Only by severing the head is acceptance gained; consider no lesser offering.	ڪاتِ تَ پوءِ قَبُولَ مِ، مَڇُ ٻانيَين گهَتِ،
Do you not see the heads of the great ones lying on the ground?	مَٿا مَهايَنِ جا، ٻِئا نَ پَسيين پَتِ،
In the tavern, the wine of slaughter flows.	ڪَلاڙَڪي هَتِ، ڪُسَنَ جو ڪوپُ وَهي·

Zahri Interpretation

Shah Abdul Latif Bhittai presents an intense scene of devotion, where those at the front stand prepared for sacrifice while those at the rear await their turn. The verse ‘ڪاتِ تَ پوءِ قَبُولَ مِ’ (only by severing the head is acceptance gained) conveys that true lovers do not hesitate in their devotion. The severed heads of the great ones symbolize the legacy of past seekers who have traversed this path. The imagery of a tavern where ‘ڪُسَنَ جو ڪوپُ وَهي’ (the wine of slaughter flows) signifies that love demands an offering—only those who surrender fully can partake in the Beloved’s grace.

Batni Interpretation

On a deeper level, the chopping block represents the annihilation of the self, but Shah Latif introduces a unique perspective: the queue of lovers signifies an ongoing cycle of transformation.

Each seeker must pass through trials, yet their sacrifice is not loss but renewal. The severed heads symbolize not death but the shedding of worldly illusions. The 'wine of slaughter' refers not to physical suffering but to the intoxicating realization of the Divine truth, which dissolves the ego. Unlike previous verses, where love is depicted as a battlefield, this verse likens it to a mystical tavern—where the seeker, intoxicated by Divine love, willingly surrenders all attachments. In this way, Shah Latif shifts the focus from sacrifice to the ecstatic joy of spiritual awakening.

KLY-D02-B18

Line-by-Line Translation	Sindhi Text
If you have a desire for a sip. Go straight to the tavern.	جَي اَتيئِي سَدَّ سُرڪَ مِ، وانءُ ڪَلاڙين ڪانڀِ،
Take off your protection, Latif says. And place your head beside the wine vessel (as an offering).	لاهِي رَکُ لَطِيفُ چئَي، مَٿو وَٽِ مانڀِ،
Sip deeply, O bridegroom, from the thick wine in mouthfuls.	تِڪَ ڏيئِي پِڪَ پِيءُ، گهوتَ مَنجهان گهانڀِ،
That which even strong drinkers cannot handle, is a bargain for the head.	جو وَرَنَهَ وِهانڀِ، سو سِرَ وَٽِ سَرو ساهَنگو.

Zahri Interpretation

Shah Abdul Latif invites the seeker to the mystical tavern, where only those who relinquish all worldly attachments may partake in the wine of Divine love 'سَدَّ سُرڪَ' (a desire for a sip). The poet urges the lover to lay their head beside the wine jar 'مَٽو وَٽِ ماڻي' (place your head beside the wine vessel), signifying a complete surrender of the self. The wine, described as overpowering even for the strongest, represents the immense spiritual reward granted to those who endure trials. Unlike ordinary intoxication, this mystical wine is a metaphor for enlightenment, dissolving the boundaries between the lover and the Beloved.

Batni Interpretation

Mystically, the tavern represents the sacred realm where seekers transcend their limited selves to experience Divine unity. Offering one's head signifies the ultimate shedding of ego and worldly illusions, aligning with the Sufi principle of surrender. The poet describes this journey not as a tragic sacrifice but as an ecstatic immersion in Divine presence. The thick wine, overwhelming even to seasoned drinkers, symbolizes an intensity of spiritual realization that cannot be approached half-heartedly. Shah Latif presents this surrender as a joyous exchange, where losing oneself leads to gaining the infinite. The poem reorients the seeker's perspective by shifting the emphasis from suffering to the rapture of Divine absorption: true surrender is not loss but the highest fulfillment.

KLY-D02-B19

Line-by-Line Translation	Sindhi Text
If you desire a sip of wine, go to the tavern.	جَي اَتيئِي سَدَّ سُرڪَ مِ، وَنڻُ ڪَلاڙَڪي هَٽِ،
Latif says, sever your head and place it near the wine jar.	لاهي رَکُ لَطِيفُ چئَي، مَٽو ماڻي وَٽِ،
Offer your head in exchange, and drink cupfuls of wine.	سِرُ ڏيئِي مِ سَٽِ، پِيئُجِ ڪي پِيالِيُون.

Zahri Interpretation

Shah Abdul Latif invites the seeker to the tavern of Divine longing, where the wine represents the sweetness of nearness to the Beloved. The call to 'لاهي رَکُ مَٽو ماڻي وَٽِ' (sever your head and place it near the wine jar) shifts from a symbol of painful sacrifice to one of intimate offering. Unlike the previous poem, Shah Latif frames devotion as voluntary intimacy with the Divine. The emphasis is on immediacy and wholeheartedness: 'سِرُ ڏيئِي مِ سَٽِ، پِيئُجِ ڪي پِيالِيُون' (offer your head in exchange, and drink cupfuls of wine). This highlights that spiritual reward is found not in loss but in the fearless embrace of divine nearness.

Batni Interpretation

Mystically, the wine reflects love and knowledge (*ma'rifa*) that transforms the self. The tavern is the threshold of Divine secrets, where placing one's head signifies complete openness to Divine wisdom. Shah Latif shifts from the theme of loss to one of discovery: the cup of wine ('پِيئُڃِ ڪي پِيالِيُون') becomes a chalice of divine insight, overwhelming because it contains the truth of oneness. Unlike the previous poem, which focused on ecstasy, this verse celebrates clarity—the revelation that comes through surrender. The seeker finds joy and illumination in self-annihilation, where the Beloved and lover merge in one reality.

KLY-D02-B20

Line-by-Line Translation	Sindhi Text
If you have a desire for a sip of wine, go to the street where the tavern is.	جَي اَتيئِي سَڈَ سُرڪَ ۾، وانءُ ڪَلاڙَڪيءَ ڪُوءِ،
Where the fame of Maheshar's wine always resounds.	مَهَيسَرَ جي مَندَ جِي، هُٿِ هَڏِهِين هُوءِ،
When I understood the mystery, I found a sip worth the price of a head.	جاڻَ رَمزَ پَروڙِيَم رُوءِ، تاڻَ سِرَ وَٽِ سُرِڪِي سَڳِٽِي.

Zahri Interpretation

In this poem, Shah Abdul Latif invites the seeker to the wine seller's lane 'ڪَلاڙَڪيءَ ڪُوءِ' (the street where the tavern is), where the cry for the wine of divine love never ceases. He explains that to partake in this wine, one must lay down their head in complete surrender 'سِرَ وَٽِ سُرِڪِي' (a sip worth the price of a head). The hustle and bustle in the lane reflect the immense value of this mystical wine. Shah Latif reveals that through deep reflection, he realized that even a single sip of this wine is worth the ultimate sacrifice.

Batni Interpretation

Mystically, the vendor's lane represents the unfolding journey of the soul, where Divine truth is constantly being sought but never fully contained. Unlike earlier verses that depict surrender as a single act, Shah Latif presents it as an ongoing revelation. The wine, a symbol of divine intoxication, is not simply a reward but a catalyst for deeper yearning. The poet suggests that genuine seekers do not stop at a single sip but are drawn further into the mysteries of divine love. This realization shifts the emphasis from sacrifice to an ever-deepening absorption in the Beloved's presence. The persistent call of the lane is not just external—it echoes within the seeker's heart, urging them toward a state where selfhood dissolves entirely into the ocean of Divine unity.

KLY-D02-B21

Line-by-Line Translation	Sindhi Text
If you long for a sip of wine, go to the house of wine seller.	جَي اَٽيئِي سَڌَ سُرڪَ ۾، تَہ وَنءُ ڪَلاڙَڪي گهَرِ،
Cutting, tearing, and mangling are the customs of that place.	وَڍَڻُ چِيرَڻُ چِچِرَڻ، پَهتِ اُنهين جِي پَرِ،
If after that you get even a cupful, Sayyid says it is a worthy bargain.	جَي وَٽِيءَ پوءِ وَرِ، تَہ سَهِنگي آهِ سَيِّدُ چئَي.

Zahri Interpretation

In this poem, Shah Abdul Latif directs the seeker to the house of the wine producer ‘ڪَلاڙَڪي گهَرِ’ (the house of the wine seller), where the path to the desired sip of divine wine is paved with severe trials. The producer’s tradition includes cutting, tearing, and testing the seekers ‘وَڍَڻُ چِيرَڻُ چِچِرَڻ’ (cutting, tearing, and mangling). Despite these agonizing trials, Shah Latif assures that receiving even one cup of wine is worth the effort and sacrifice.

Batni Interpretation

Mystically, the wine represents Divine truth, but the house of the producer ‘ڪَلاڙَڪي گهَرِ’ (the house of wine seller) is not just a place of sacrifice—it is the workshop where seekers are forged. Cutting and tearing are not mere suffering but sculpting forces, shaping the soul into one worthy of Divine nearness. Shah Latif shifts the focus from endurance to transformation: the seeker is tested and refined, becoming something new. This poem does not present the trials as a passive experience but as a sacred alchemy, where every wound carves away illusion, leaving behind only the essence of love. The ultimate realization is not just that the sip of Divine ecstasy is worth the pain, but that the pain itself is the doorway to that ecstasy.

KLY-D02-B22

Line-by-Line Translation	Sindhi Text
In exchange for the head, a cup of wine; why do you not take it again?	سِرَ وَٽِ سَرو ساهَنگو، وَٺين ڇو نَہ وَرِي،
Realize the worth of the ecstasy it holds.	قَدرَ ڪيفَ ڪَمالَ جِي، خَبَرَ اِيءَ ڪَرِي،
Those who drank the wine, their resting places are near the tavern.	سُرِڪِي جَنِ سَرِي، تَنِ جُون بَٺِنِ پاسِ بُٺِيُون.

Zahri Interpretation

In this poem, Shah Abdul Latif highlights the profound value of sacrifice, asserting that trading one’s head for a single sip of divine wine ‘سِرَ وَٽِ سَرو ساهَنگو’ (in exchange for the head, a cup of wine) is a bargain. He urges the seeker not to hesitate, as the wine represents unparalleled ecstasy

and fulfillment. Those who have partaken in this sacred drink find their graves near the tavern, symbolizing their eternal connection to the Beloved.

Batni Interpretation

Mystically, the head symbolizes the ego, and its surrender signifies complete spiritual submission. The Divine wine is not just ecstasy—it dissolves selfhood into a higher reality. Shah Latif does not merely portray sacrifice; he reveals a deeper secret: genuine seekers do not simply drink—they become the wine, merging into Divine presence. The graves near the tavern symbolize nearness and absorption into Divine light. Those who surrender themselves do not just remain close to the Beloved—they transcend individual existence entirely, becoming part of the eternal flow of Divine love.

KLY-D02-B23

Line-by-Line Translation	Sindhi Text
Beneath the furnace, the fire burns; do not let the flame be extinguished.	ٻَنِنِ هيٺان باهِه، مَچُنَ آڳِ اُجهائِيينُ،
Princes are coming to the tavern, spending riches for wine.	رُپو ڪَندا راهِه، ڪَوُنرَ ڪَلاڙِين آيا.

Zahri Interpretation

Shah Abdul Latif describes the fire beneath the furnace 'ٻَنِنِ هيٺان باهِه' (beneath the furnace, the fire burns) of the winery as essential, urging that it never be extinguished. 'ڪَوُنرَ' (Princes) come seeking the Divine wine, willing to sacrifice their riches for just a few sips. The fire symbolizes the

passion and effort needed to sustain the pursuit of Divine love. The imagery reflects the Sufi ideal of continuous striving and sacrifice, where devotion was seen as an eternal flame that required constant nurturing.

Batni Interpretation

Mystically, the fire beneath the furnace is a representation of sustained devotion and the transformative power of Divine love. Just as raw elements are refined by fire to become pure, the seeker's soul must endure purification to be worthy of Divine proximity. The princes symbolize not just seekers but those chosen for this path, recognizing that their worldly riches hold no true value in the face of spiritual enlightenment. Shah Latif warns that if this fire is extinguished, the seeker's journey is left incomplete—the path of Divine love requires both burning intensity and conscious nurturing. Unlike mere endurance, this is an active process of inner refinement, where trials are not suffered passively but embraced as essential steps toward spiritual completion.

KLY-D02-B24

Line-by-Line Translation	Sindhi Text
With money, wine is not cheap; its worth is precious and esteemed.	نائَي ناهِ ڪَڪُوهُ، مُلِهِ مَهانگو مَندُ،
Sayyid (Latif) says, prepare your head for severing.	سَنباهيجِ سَيِّدُ چئَي، ڪاڻَ ڪارَڙِ ڪَندُ،
This is the place of those who die near the wine jars.	هِيءُ تَنِي جو هَندُ، مَڻَنِ پاسِ مَرَنِ جي.

Zahri Interpretation

Shah Abdul Latif declares that the Divine wine of love cannot be purchased with money or material wealth 'نائَي ناهِ ڪَڪُوهُ' (with money, wine is not cheap). Instead, it demands the ultimate price—the offering of one's head 'ڪاڻَ ڪارَڙِ ڪَندُ' (prepare your head for severing). The tavern of Divine Love is reserved for those ready to sacrifice their lives beside the wine jars. This reflects the Sufi ethos, where material possessions were seen as insignificant compared to the profound value of spiritual fulfillment through devotion and sacrifice.

Batni Interpretation

Mystically, the Divine wine represents the ecstasy of Divine union, a treasure unattainable by worldly means. Shah Latif emphasizes that spiritual fulfillment is not a transaction of wealth but a journey of surrender. Offering the head signifies complete detachment from material identity, allowing the seeker to dissolve into the ocean of Divine love. The tavern represents the sacred threshold where only those who abandon all worldly claims can taste the true essence of existence. Here, sacrifice is not mere suffering but an invitation to transformation—an unveiling of reality where the seeker does not merely give up the self but is reborn into Divine proximity.

KLY-D02-B25

Line-by-Line Translation	Sindhi Text
Do not desire the wine if you avoid even a bitter fruit.	مَ ڪَرِ سَدَّ شَرابَ جِي، جَي ٿُون ٽارِين ٿُوهُ،
Whoever drinks it, their soul departs from their veins.	پِيتي جَنهِن پاسي ٽِئي، مَنجهان رڳُنِ رُوحُ،
Latif says, only taste the wine; when you sever your head.	ڪائي چَڪُ ڪَڪُوهُ، لاهي سِرُ لَطِيفُ چئَي،

Zahri Interpretation

Shah Abdul Latif warns seekers against desiring Divine wine 'مَ ڪَرِ سَدَّ شَرابَ جِي' (do not desire the wine) if they fear even minor hardships, symbolized by the bitter fruit 'جَي ٿُون ٽارِين ٿُوهُ' (if you avoid even a bitter fruit). True devotion demands complete surrender, and those who drink this wine feel their essence dissolve. This is not just suffering—it is a complete transformation. Shah Latif advises that the only way to experience Divine truth is through 'لاهي سِرُ' (total sacrifice), stripping away the self. The imagery reflects the Sufi journey of endurance, purification, and ultimate fulfillment.

Batni Interpretation

Mystically, the wine is not just Divine love—it is the dissolving of all separation between the seeker and the Divine. The bitter fruit represents worldly attachments and the self's resistance to surrender. Shah Latif's message here is about sacrifice and readiness: those who hesitate in small trials will never taste the vastness of divine ecstasy. Severing the head (symbolizing ego) is not just about destruction but transcendence. The soul does not merely depart—it expands, merging into the ocean of Divine unity. Unlike earlier poems, which focus on suffering, this verse emphasizes that the loss of self is not pain but liberation—a step beyond *fana* toward the eternal realization of truth.

KLY-D02-B26

Line-by-Line Translation	Sindhi Text
Why do those who only yearn for wine speak of it?	سَڏَّڙِيا شَرابَ جُون، ڪُه پَچارُون ڪَنِ،
When the tavern keepers drew their daggers, then they turned back and left.	جُھ ڪاتَ ڪَلاڙِنِ ڪَڍِئا، ٿَہ موڙِئو پوءِ وَڃَنِ،
Only those drink the sips, who place their heads on the block.	پِڪُون سي پِيَنِ، سِرَ جَنِي جا سَتِ ۾ِ،

Zahri Interpretation

In this poem, Shah Abdul Latif critiques pseudo-lovers who merely talk about divine wine 'سَڏَّڙِيا شَرابَ جُون' (those who only yearn for wine) but retreat when faced with the daggers of trials 'جُھ ڪاتَ ڪَلاڙِنِ ڪَڍِئا' (when the tavern keepers drew their daggers). These faint-hearted seekers lack

the courage to proceed, while only those willing to offer their heads for love can taste the wine 'سِرَ جَنِي جا سَتِ ۾' (who place their heads on the block). The wine symbolizes an unmatched reward reserved for the steadfast. The poem highlights the contrast between the hesitant and the devoted, emphasizing that love demands courage and sacrifice.

Batni Interpretation

Shah Abdul Latif Bhittai exposes the moment when false seekers confront the reality of the path. They long for Divine 'شرابَ' (intoxication), but when the 'daggers' (trials) appear, they retreat, revealing their lack of readiness. The tavern keeper, symbolizing the Divine guide, does not bar entry—instead, the seekers themselves turn away. The true lovers, however, step forward without hesitation, placing their heads on the block. This moment is not just about annihilation but about acceptance. The wine is not simply love—it is transformation. Bhittai shifts the focus from general devotion to the pivotal moment of choice, showing that the seeker's fate is immediately determined: retreat or surrender.

KLY-D02-B27

Line-by-Line Translation	Sindhi Text
Heads severed, bodies apart, their limbs in the cauldron.	سِرَ جُدا ڏَڙَ ڏارَ، دوڳ جَنِي جا ديگِ ۾،
Let them speak of death, those who hold their heads in their hands.	سي مَرُ ڪَنِ پَچارَ، حاضُرُ جَنِي هَتَ ۾.

Zahri Interpretation

Shah Abdul Latif evokes a striking image of total surrender—bodies dismembered; limbs thrown into the cauldron 'دوڳ جَنِي جا ديگِ ۾' (their limbs in the cauldron). This is not a metaphor for suffering alone, but for the irreversible transformation of those who seek the Beloved. Only those who carry their death 'حاضُرُ جَنِي هَتَ ۾' (those who hold their heads in their hands) as a badge of devotion can honestly speak of love. This is a step beyond endurance—an active embrace of destiny, where lovers dissolve into their sacrifice rather than endure it passively.

Batni Interpretation

On a mystical level, this poem does not merely depict fana (annihilation) but suggests a deeper truth: the body and self are not only destroyed but offered willingly. The boiling cauldron does not just purify—it consumes, leaving nothing but pure essence. Those who hold their "death" in their hands have accepted the dissolution of all illusions, stepping beyond duality. Unlike earlier poems focusing on suffering, this verse shifts toward transcendence: the seeker does not merely "lose" themselves but becomes part of the Divine reality, fully aware of their sacrifice.

KLY-D02-B28

Line-by-Line Translation	Sindhi Text
Limbs are boiling in cauldrons, and the sound of boiling does not cease.	ديڳيين دوڳ ڪَرَّهنِ، ڪَڙِيءَ ڪَرَّڪو نَہ لَهي،
There, the physicians, seeing the wounds, abandoned them (as uncurable).	تِتي طَبِيبَنِ جاڪَ جِڪَندا جَڏِئا.

Zahri Interpretation

Shah Abdul Latif paints a haunting image of suffering where lovers' limbs boil in cauldrons ‘ديڳيين دوڳ ڪَرَّهنِ’ (limbs are boiling in cauldrons), yet no cry escapes them. Their agony is so great that even physicians, who symbolize worldly remedies, deem them beyond help and abandon them ‘طَبِيبَنِ جاڪَ جِڪَندا جَڏِئا’ (the physicians, seeing the wounds, abandoned them). This highlights the futility of seeking relief from the transient world when true love demands an acceptance of trials. Unlike past verses focused on external tests, this poem emphasizes silent endurance—an unwavering patience (*sabr*) that refuses to break under suffering.

Batni Interpretation

Mystically, this boiling represents fana and the lover’s complete transformation. The cauldron does not merely purify—it melts away the self, allowing the soul to transcend pain. The physicians symbolize human intervention's limits; divine grace can only heal spiritual wounds. Unlike previous poems highlighting destruction, this verse shifts the focus to inner strength: the lover not only endures suffering but absorbs it, emerging beyond selfhood. This is no longer about annihilation but a love so consuming that even agony is embraced without complaint.

KLY-D02-B29

Line-by-Line Translation	Sindhi Text
Lovers are drinkers of poison; at the sight of poison, they rejoice greatly.	عاشِقَ زَهَرَ پِياڪَ، وِهُ پَسِي وِهسَنِ گهَڻو،
They are always addicted to the bitter and deadly poison.	ڪَڙيٰ ۽ قاتِلَ جا، هَميشه هيراڪَ،
Latif says, they are absorbed in love, annihilated by separation.	لَڳِيءَ لَنئُن لَطِيفُ چئَي، فَنا ڪِئا فِراقَ،
Even if their wounds throb, they do not reveal their sighs to others.	توڻي چِڪَنِ چاڪَ، تَہ آهَ نَہ سَلَنِ عامَ کي.

Zahri Interpretation

Shah Abdul Latif describes lovers as those addicted to drinking poison 'عاشِقَ زَهَرَ پِياڪَ' (lovers are drinkers of poison). They find joy in the very sight of it, symbolizing their readiness to endure suffering. The poison represents the trials and bitterness of love, which they accept without hesitation. Despite their wounds festering and throbbing with pain, they refuse to complain or share their suffering with others 'تَہ آهَ نَہ سَلَنِ عامَ کي' (they do not reveal their sighs to others). This reflects the Sufi ideal of silent endurance in love and unwavering commitment in the face of adversity.

Batni Interpretation

Mystically, the poison represents not just suffering but the lover's deliberate embrace of pain as a means of transcendence. Unlike common seekers who fear trials, true lovers rejoice in hardship because it dissolves their separateness from the Beloved. This is not passive endurance but an active state of absorption, where even agony is a sign of Divine nearness. Their silence about suffering is not just *sabr* (patience) but a sign that they have transcended personal pain, seeing it as a veil lifting toward divine reality. Shah Latif presents suffering here as not merely endured but celebrated—a shift from annihilation toward an ecstatic realization of love's true nature.

KLY-D02-B30

Line-by-Line Translation	Sindhi Text
True lovers do not safeguard their heads.	اَصلِ عاشِقَ پانهِنجي، سِسِي نَہ سانڍِينِ،
Latif says, they sever their heads and offer their breath as a gift.	لاهِئو سِرُ لَطِيفُ چئَي، ساهُ سَلاڙِئو ڏِينِ،
They chop their heads from their shoulders, then ask about love.	ڪُلَهَنِئُون ڪاٽِينِ، پُڇَنِ پوءِ پِريَتئُون.

Zahri Interpretation

Shah Abdul Latif declares that genuine lovers do not hesitate to sacrifice their heads ‘اَصلِ عاشِقَ پانھِنجي، سِسِي نَہ سانڍِين’ (true lovers do not safeguard their heads). He emphasizes that true devotion begins with complete surrender, where lovers sever their heads and ‘ساھُ سَلاڙِئو ڏِينِ’ (offer their breath as a gift). They dare to speak of love only after this act of ultimate humility. This imagery reflects the Sufi ethos, where total self-sacrifice was seen as the defining characteristic of a true lover.

Batni Interpretation

Mystically, the severed head signifies the surrender of one's identity to become an instrument of Divine will. Rather than viewing this as mere self-annihilation, Shah Latif illustrates that true love demands the loss of personal agency, where the seeker no longer distinguishes between self and Beloved. Offering one’s breath signifies entrusting one's very existence to the Divine, not just as an act of sacrifice but as an elevation into a new state of being. Only after forsaking ego and control does the seeker know true love. This poem shifts the focus from suffering to transformation, where sacrifice is not an end but a gateway to Divine intimacy.

KLY-D02-B31

Line-by-Line Translation	Sindhi Text
True lovers do not cherish their heads as their task.	اَصلِ عاشِقَنِ جو، سِرُ نَہ سانڍِنُ ڪَمُ،
One moment with the Beloved is more valuable than a hundred heads.	سَؤُ سِسِئَان اَڳِرو، سَندو دوسان دَمُ،
These bones and flesh are not worth a sip of the Beloved’s wine.	هِيءُ هَڏو ءِ چَمُ، پِڪَ پِريان جِي نَہ پَڙِي.

Zahri Interpretation

Shah Abdul Latif highlights the tradition of ‘اَصلِ عاشِقَنِ جو’ (true lovers) who never concern themselves with preserving their heads. For them, a single glance from the Beloved is worth more than a hundred lives. The poet diminishes the significance of the physical body, emphasizing that flesh and bones cannot compare to the ecstasy found in even a sip of the Beloved’s love.

Batni Interpretation

Mystically, Shah Latif portrays the lover’s detachment from worldly existence, where even the value of a hundred heads is nothing compared to a single moment of Divine presence. The “sip of the Beloved’s wine” symbolizes the overwhelming intoxication of Divine love, dissolving the seeker’s attachment to selfhood. Unlike the Zahri level, which emphasizes sacrifice, this poem at the Batni level speaks of a higher realization, recognizing that all worldly losses are irrelevant before the ecstasy of divine union. The seeker does not merely surrender but perceives that their physical existence was never of true worth. True lovers do not barter with sacrifice; they transcend even the idea of giving, as they are already consumed in the presence of the Beloved.

KLY-D02-B32

Line-by-Line Translation	Sindhi Text
How many false ones stand, only after their heads are severed do they recognize.	ڪوڙِيِن اُڀا ڪيِترا، وَڍِئو سِرَ سَڄِينِ،
If they do not drink the sip of the Beloved, then they are cast away, severed.	جَي پَهتِ نَہ پيِئِي سَڄَڻين، تَہ وَڍِيَل ٿا وارِينِ.

Zahri Interpretation

Shah Abdul Latif describes the trials of love, where many seekers 'ڪوڙِيِن اُڀا ڪيِترا' (how many false ones stand) sever their heads as offerings to the Beloved. However, if the Beloved does not accept their sacrifice, the severed heads are returned ''تَہ وَڍِيَل ٿا وارِينِ' (then they are cast away, severed). This reflects the harsh reality of devotion, where even the most significant sacrifices did not guarantee acceptance. The imagery emphasizes humility and perseverance in seeking the Beloved's approval.

Batni Interpretation

Mystically, this poem challenges the idea that sacrifice alone guarantees Divine acceptance. Unlike ordinary seekers who believe devotion is measured by suffering, Shah Latif reveals a deeper truth—acceptance is entirely in the hands of the Beloved. The severed heads symbolize ego-death, but even this is not enough without Divine will. The rejection of offerings teaches seekers to abandon all claims of worthiness. This is not just surrender but an awakening: love cannot be earned, only bestowed. The true lover does not sacrifice, but one who remains steadfast even when sacrifice is disregarded.

KLY-D02-B33

Line-by-Line Translation	Sindhi Text
They demand heads, those who distribute wine in the tavern.	سِسِي سي گُهرَنِ، جَي واڻيندَلَ وِڇَ ۾،
True owner of wine asks for something else.	اُوءِ ڪِي ٻِئو پُڇَنِ، سَرو جَنِ سَنباهِئو.

Zahri Interpretation

Shah Abdul Latif Bhittai presents two types of demands on the path of Divine love. The first demand comes from those who serve in the spiritual tavern, the guides and intermediaries who ask for sacrifice—the offering of one's head, symbolizing detachment from worldly identity. However, the true Owner of the wine, the Divine Beloved, asks for something entirely different—something beyond external sacrifice. This suggests that mere surrender of the ego is only an initial step. The true test lies in what comes after: a complete transformation that even the idea of surrender vanishes. The poem shifts the seeker's focus from external struggle to inner realization, where love is not about what is given up but about dissolving into the will of the Beloved.

Batni Interpretation

This verse unveils a profound truth about spiritual progression. The tavern servers—spiritual guides and trials—demand the seeker's head, signifying the renunciation of worldly attachments. However, the true Beloved (God) does not merely require sacrifice; He seeks complete absorption of the seeker's will into the Divine. This means true lovers do not just abandon their egos but even their sense of giving. It is not about what is surrendered but about becoming so immersed in Divine love that no sense of self remains. The seeker moves beyond *fana* (annihilation) to an existence where even longing disappears. True union is not an act of giving but of becoming—where the lover is no longer a separate being but an extension of Divine will.

KLY-D02-B34

Line-by-Line Translation	Sindhi Text
If the head were exchanged, then everyone would aspire for union.	جَي مَٿي وَٽِ مِڙَنِ، تَہ سَڀَ ڪَنهِن سَڏَ ڏِئي،
If the head's sacrifice completed the deal, lovers would come in crowds.	سِرَ ڏِني سَٽِ جُڙِي، تَہ عاشِقَ اِيئَن اَڇَنِ،
Those who are destined find the Beloved, for the Beloved is priceless.	لِدَا تي لَيَنِ، مُلِهِ مَهانگا سُپِرِين.

Zahri Interpretation

Shah Abdul Latif reflects on the immense value of union with the Beloved, stating that if it were attainable by merely offering one's head 'جَي مَٿي وَٽِ مِڙَنِ' (if the head were exchanged), everyone would aspire to make this sacrifice. He notes that such a bargain would attract many lovers ready to surrender their heads 'سِرَ ڏِني سَٽِ جُڙِي' (if the head's sacrifice completed the deal). However, the Beloved is priceless and unattainable through effort alone, underscoring the rarity of those blessed with Divine union. This reflects the cultural Sufi ethos where love's fulfillment was seen as both a trial and a grace.

Batni Interpretation

Shah Latif presents the ultimate truth of spiritual longing: true love is beyond transactional sacrifice. The seeker may offer everything, even the head (ego), but this does not guarantee Divine acceptance. The rarity of union with the Beloved is not due to the difficulty of sacrifice but the Beloved's infinite worth, which transcends all effort. This teaches the lover not to surrender but to realize that Divine love is not something to be "attained" at all. The actual journey lies in moving from seeking to being, where the lover no longer measures their devotion but dissolves into Divine will.

KLY-D02-B35

Line-by-Line Translation	Sindhi Text
A drop is of immense value, and longing is like martyrdom.	مُلِھ مَھانگو قَطرو، سِکَڻُ شَھادَتَ،
For us, worship is the glance and grace of the Beloved.	اَسان عِبادَتَ، نَظَرَ نازَ پِرِیَنِ جا۔

Zahri Interpretation

Shah Abdul Latif describes the profound worth of a single drop of divine wine 'مُلِھ مَھانگو قَطرو' (a drop is of immense value), stating that its value is beyond measure and unattainable through worldly means. Simply yearning for this Divine nectar is akin to martyrdom 'سِکَڻُ شَھادَتَ' (longing is like martyrdom), as it demands immense sacrifice. For seekers, worship and devotion to the Beloved are their ultimate acts of service, while the Beloved's glance reflects Divine grace. In Sufi tradition, the love for the Divine was expressed through yearning, humility, and surrender.

Batni Interpretation

The drop of wine represents an overwhelming spiritual experience, beyond what the seeker can grasp through effort. True love is not measured in sacrifice but in surrender to Divine will. Shah Latif reminds us that even longing is a mercy, and the Beloved's glance—His Divine grace—is the ultimate gift. Unlike worldly exchanges, where effort leads to reward, Divine love defies human calculation; it is neither earned nor controlled but unfolds in its own time.

Dastan 3: Divine Paradox

Dastan Introduction

This Dastan, titled "Divine Paradox," from Shah Abdul Latif Bhittai's Shah Jo Risalo, plunges us into the heart of the Sufi experience of love and longing for the Divine. Set against the backdrop of 17th-century Sindh, a land steeped in mystical traditions, these verses resonate with the cultural echoes of a society where the search for God was as vital as the air they breathed.

Shah Latif masterfully uses familiar imagery – the *Tabeeban* (physicians) and their remedies – to symbolize the inadequacy of worldly solutions to spiritual ailments. The *Habeeb* (Beloved), a term imbued with intimacy and reverence, becomes the central figure, the source of both the seeker's pain and ultimate healing. The poet highlights the agony of *Hijar* (separation) and the relief *Wisal* (union) brings.

This Dastan journeys through distinct yet interconnected themes. It begins with the raw, visceral *Azaar* (anguish) of separation, driving the seeker to reject all worldly comforts. This pain,

however, is not meaningless. It is the catalyst for recognizing the Beloved as the true *Hadi* (guide) and source of *Rahmat* (comfort).

The core of the Dastan lies in exploring the Divine Paradox, where the *Kati* (knife) of suffering and the *Maikhana* (tavern) of Divine intoxication are intertwined. The Beloved is both *Qahar* (severe) and *Mitho* (sweet), the source of both torment and the ultimate comfort of the soul. This seemingly contradictory nature of Divine love is not to be feared but embraced. The *Khanjar* (dagger) strikes deep, but the wound of love purifies and prepares the soul for union.

Shah Latif then guides us towards the importance of *Tasleem* (surrender) and acceptance of the Divine will. The Quranic reminder that God honours and abases whom He pleases underscores the seeker's need to relinquish control and trust in the Beloved's plan.

The theme of the *Alast* (primordial covenant) is woven throughout the Dastan, the pre-eternal agreement between the soul and God. This concept, deeply rooted in Islamic and Sufi thought, explains the inherent longing for the Divine, a yearning initiated by and reciprocated by the Beloved.

The final verses culminate in the powerful imagery of *Suri* (gallows) and the path of sacrifice. While stark, these images are not about physical death but the annihilation of the *Nafs* (ego), the false self that separates the seeker from the Divine. The true *Ashiq* (lover) embraces this metaphorical death, recognizing it as the ultimate pathway to *Mushahido* (vision) of the Beloved.

The ultimate message of "Divine Paradox" is profound hope and unwavering trust. Suffering, separation, and even death are not ends but transformative stages on the journey to Divine union. It is a call to embrace the seemingly contradictory aspects of Divine love, recognizing that within the deepest pain lies the seed of the greatest joy – the ultimate *Wisal* (union) with the Beloved.

۞ ۞ ۞ *Verses of the Dastan* ۞ ۞ ۞

KLY-D03-B01

Line-by-Line Translation	Sindhi Text
The Beloved rose and left, leaving within me anguish,	اُٹِيارِي اُٹِي وِئا، مَنجهان مُون آزارَ،
The Beloved struck and departed, with the cry of pain,	حَبِيبَ هَٹِي وِئا، ٻِڙا جِي پَچارَ،
Physicians' remedies seem repulsive, now nothing appeals to me anymore.	طَبِيبَنِ ڪَنوارَ، هَڏِ نَہ وَڻي هاڻِ مُون.

Zahri Interpretation

The poem, beginning with 'اُٹِيارِي اُٹِي وِئا' (The Beloved rose and left), vividly portrays the anguish of separation and the turmoil it leaves within the seeker. Shah Abdul Latif presents the Beloved as the cause of inner suffering, awakening the heart with love and then withdrawing,

leaving an emptiness filled with pain. The seeker, in distress, rejects the idea of finding relief from physicians, as no worldly cure can mend a spiritual wound.

This imagery reflects the Sufi concept that love and suffering are inseparable. The rejection of physicians symbolizes the poet's recognition that the soul's longing cannot be treated by material means. Instead, the seeker turns inward, relying on divine remembrance, as reflected in "Surely in the remembrance of Allah do hearts find comfort" (Quran 13:28).

Batni Interpretation

At a deeper level, Shah Latif conveys that the withdrawal of the Beloved is not abandonment but a divine test, compelling the seeker to strive for true closeness. The pain inflicted is not punishment but purification, mirroring the Sufi principle of *fana* (self-annihilation), in which the ego dissolves to allow divine presence.

The poet's rejection of physicians signifies the soul's detachment from superficial distractions. The affliction is not a mere sorrow but an awakening, urging the seeker to embrace divine love fully. True healing lies not in relief from suffering but in embracing it to deepen spiritual connection. This echoes the Sufi paradox: the pain the Beloved gives is a form of mercy, leading the seeker toward ultimate union with the Divine.

KLY-D03-B02

Line-by-Line Translation	Sindhi Text
Now nothing appeals to me anymore, not even the company of physicians,	هَڏِ نَہ وَٹي هاڻِ مُون، ويجَنِ جي وِصالَ،
In this state of mine, the Beloved alone has become my guide.	هِنَ مُنهِنجي حالَ، حَبِيبُ ئِي هادِي ٿِئو.

Zahri Interpretation

In this poem, Shah Abdul Latif expresses a profound detachment from worldly remedies and material existence, using the metaphor of rejecting physicians to symbolize a reliance on Divine healing. The verse conveys the speaker's disdain for superficial solutions to deeper spiritual ailments, emphasizing that only the 'حَبِيبُ' (Beloved) understands the true state of his heart.

This resonates with 17th-century Sindh, where physicians ('ويجَنِ') often symbolized reliance on worldly knowledge. The cultural reliance on Sufi saints and Divine intervention as healers of both body and soul was widespread. Latif situates his imagery within this context, indicating a shift from external reliance to inner trust in God. His term 'هِنَ مُنهِنجي حالَ' (In this state of mine) reflects human vulnerability and the yearning for Divine grace.

Batni Interpretation

At a deeper level, Shah Latif reveals that when the seeker realizes their helplessness, 'هادِي' (the guide) manifests. This signifies not only guidance but also the surrender of one's direction to Divine will. The Beloved here is not just a healer but the illuminator of the path, dissolving the illusions of self-sufficiency.

The rejection of physicians symbolizes detachment and a shift in perception—the realization that no cure is needed except the recognition of Divine nearness. The poet's words reflect *sukun* (inner tranquillity) rather than just longing, marking a transformation from pain to acceptance. The Quranic reminder, "Whoever places their trust in Allah, He is sufficient for them" (65:3), aligns with the seeker's journey: Divine guidance is not found in relief from suffering, but in the clarity that suffering itself was always part of the path to union.

KLY-D03-B03

Line-by-Line Translation	Sindhi Text
The Beloved Himself became the guide and comforter,	حَبِيبُ ئِي هادِي ٿِئو، رَهنُما راحَتَ،
Removing my affliction with Himself, He brought me relief,	پِيڙا نِمائُون پاڻَ سين، لاهي ڏيئِي لَتَ،
The bestower of health, gave me solace from my pain.	سُپيرِيان صِحَتَ، ڏِنِيمِ مَنجهان ڏُکَندي.

Zahri Interpretation

The poem has a narrative linkage with KLY-D03-B02. It begins with ‘حَبِيبُ ٻَيِ هادِي ٿِئو’ (The Beloved Himself became the guide), signifying the central role of the Divine as a guide, comforter, and healer. Shah Abdul Latif portrays the transformative process where the Beloved cures the seeker’s afflictions. The harshness of the cure is acknowledged, yet its ultimate success in eradicating suffering is celebrated.

Batni Interpretation

Shah Latif unveils a profound truth: true healing does not come from merely enduring pain but from recognizing the Beloved as the source of both affliction and solace. The cure is not only the removal of suffering but the realization that the Beloved was always present within it.

The phrase ‘ٻِيڑا نِڀائُون پاڻَ سين، لاهي ڏيئِي لَتَ’ (removing my affliction with Himself, He brought me relief) reflects an advanced spiritual stage where the seeker no longer perceives trials as obstacles but as divine intimacy. Here, the journey is not about striving but receiving *Rahmat* (divine mercy), replacing hardship. The shift is from *mujahida* (struggle) to *uns* (intimacy with the Divine), marking a stage where surrender blossoms into Divine nearness, echoing the verse: “And He found you lost and guided you.” (Quran, 93:7).

KLY-D03-B04

Line-by-Line Translation	Sindhi Text
More suffering that becomes, the guide whose beloved.	اورِ ڏُکندو اُو ٿِئي، هادِي جَنهِن حَبِيبُ،
No difference is made by any physician to such a one,	ٿِڙُ تَفاوَتُ نَہ ڪَري، تَنهِن کي ڪو طَبِيبُ،
Guide is the caretaker; the Beloved is the healer.	رَهنُما رَقِيبُ، ساڻَر آهي سُٻِرين.

Zahri Interpretation

The poem, beginning with ‘اورِ ڏُکندو اُو ٿِئي’ (More suffering that becomes), describes a unique spiritual state where affliction deepens one’s dependence on the Divine. Shah Abdul Latif suggests that suffering is not merely an obstacle but a guide that leads to a higher spiritual awareness. The phrase ‘رَهنُما رَقِيبُ’ (Guide is the caretaker) signifies that Divine guidance is both intimate and watchful, offering relief beyond human intervention. Unlike worldly ailments that physicians treat, the pain of separation from the Beloved is a sacred wound, requiring a different kind of healing—one that only comes through complete trust in the Divine will.

Batni Interpretation

Shah Latif unveils a mystical paradox: the more intense the suffering, the closer one moves to the Divine. The phrase ‘اورِ ڏُکندو اُو ٿِئي’ (More suffering that becomes) reflects a soul’s longing so profound that conventional remedies lose meaning. Here, suffering is purification and a means of recognition, realizing that the pain is a Divine call. The poet subtly shifts from the previous poems’ emphasis on healing to a deeper stage of spiritual awareness, where the seeker no longer asks for

relief but embraces trials as signs of Divine proximity. This mirrors the Quranic insight: “Perhaps you dislike a thing, and it is good for you.” (Quran 2:216). The physician metaphor now takes a backseat, and instead, the Divine is portrayed as both guardian and healer, drawing the seeker into intimate union.

KLY-D03-B05

Line-by-Line Translation	Sindhi Text
The beloved is both the cure and the healing; do not see it as suffering.	ساٿَر صِحَتَ سُپِرِين، آهي نَہ آزارُ،
In the gathering of love, He is as sweet and merciful as He is severe and relentless in cutting.	مَجلِسَ ويرَ مِٺو ٿِئي، ڪوٺِيندي قَهارُ،
The dagger strikes deeply on one with whom He befriends,	خَنجَرُ تَنهِن خُوبُ هَڻِي، جَنهِن سين ٿِئي يارُ،
The beloved is the Lord, the Concealer; He keeps full watch over the veins of breath.	ساجَنُ رَبُ سَتارُ، سوجهي رَڳُون ساهَ جُون.

Zahri Interpretation

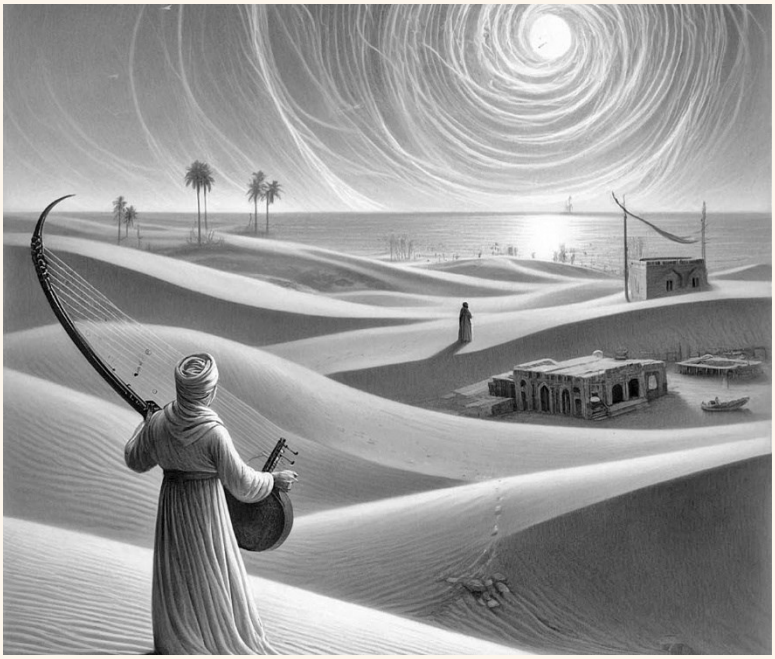
The poem, beginning with ‘ساٿَر صِحَتَ سُپِرِين’ (The beloved is both the cure and the healing), highlights the dual nature of Divine love. Shah Abdul Latif describes how the Beloved provides comfort and affliction, yet the suffering is not meant to harm but to deepen faith. The phrase ‘خَنجَرُ تَنهِن خُوبُ هَڻِي’ (The dagger strikes deeply) illustrates that those closest to the Divine undergo the most significant trials. However, these challenges are acts of Divine wisdom, refining the seeker's soul rather than punishing it. The mention of ‘ساجَنُ رَبُ سَتارُ’ (The beloved is the Lord, the Concealer) reminds the reader that the Divine not only tests but also covers faults with mercy, reinforcing the idea that suffering is a path toward spiritual elevation.

Batni Interpretation

At a mystical level, Shah Latif reveals the deeper nature of Divine trials. The "dagger" represents the stripping of the self, a necessary step in the Sufi path toward *fana* (self-annihilation). The contrast between mercy and severity mirrors the interplay of *Jalal* (divine majesty) *and Jamal* (divine beauty). The seeker must embrace the wounds inflicted by love as they sever attachments to the material world. Unlike the previous poem, where suffering was seen as a test, it is presented as a transformative process that brings the soul into harmony with the Divine will. The reference to the Beloved knowing "رَڳُون ساهَ جُون" (the veins of breath) signifies Divine closeness, showing that every trial is calibrated to the seeker’s capacity, as echoed in "Allah does not burden a soul beyond its capacity" (Quran 2:286).

KLY-D03-B06

Line-by-Line Translation	Sindhi Text
The veins became a rubab, playing at every moment.	رَڳُون تِيُون رَبابُ، وَڄَنِ ويلَ سَڀَ ڪَنهِن،
They struggle and speak not a word, nor comes any response from the beloved.	لُڇَنِ ڪُڇَنِ نَہ ٻِئو، جانِبَ ريءَ جَوابُ،
That very beloved will heal me, who turned me into kebab (pieces).	سو سَڏِيدُمِ سُبِرِين، ڪِيَسِ جَنهِن ڪَبابُ،
He is the very essence of torment, and the comfort of the soul.	سوئِي عَينُ عَذابُ، سوئِي راحَتَ رُوحَ جِي.



Zahri Interpretation

The poem, beginning with 'رَڳُون تِيُون رَبابُ' (The veins became a rubab), paints the physical and emotional toll of Divine love. Shah Abdul Latif likens the trembling veins to the vibrating strings of a *rubab* (a popular stringed instrument used in Sindh), signifying a state of constant yearning. The seeker's suffering is not ordinary pain but a sacred anguish, deepening their submission to the Divine will.

The phrase 'لُڇَنِ ڪُڇَنِ نَہ ٻِئو' (They struggle and speak not a word) reflects a silent endurance, where the seeker realizes that no worldly response will bring relief. Yet, the very Beloved who causes such affliction is also the only source of healing. This echoes the spiritual belief that trials refine the soul, stripping away the ego until the seeker is left with Divine presence.

Batni Interpretation

At a mystical level, the poem unveils the seeker as an instrument of Divine orchestration. The image of 'رَبابُ ٿيُون رَڳُون' (The veins became a rubab) symbolizes complete surrender, where the soul resonates solely with Divine will. This is not passive suffering but a state where the self dissolves into the melody of Divine decree.

Unlike previous poems where suffering was a trial to endure, it becomes an act of Divine expression—a transformation rather than a test. The imagery of being turned into *kebab* (pieces) represents the seeker's total annihilation, not in destruction, but in absorption into the Divine. This is the *maqam* (spiritual station) where suffering and solace merge, where the soul no longer seeks relief but becomes a vessel of Divine love.

KLY-D03-B07

Line-by-Line Translation	Sindhi Text
He alone blocks the path, He alone is the guide,	سوئي راهَ رَدِ ڪَري، سوئي رَهنُما،
"You honour whoever You please and disgrace who You please"	وَتُعِز مَن تَشَآءُ وَتُذِل مَن تَشَآءُ.

Zahri Interpretation

The poem, beginning with 'سوئي راهَ رَدِ ڪَري' (He alone blocks the path), expresses God's absolute control over destiny. Shah Abdul Latif portrays Divine authority as the ultimate force behind guidance and obstacles. The inclusion of the Quranic verse "You honour whoever You please and disgrace who You please" (Quran 3:26) reinforces the belief that human efforts are secondary to Divine decree. Unlike previous poems that focused on endurance through suffering, this verse shifts attention to the paradox of Divine intervention, where obstacles can be hidden, and blessings and ease can be tested. This realization leads the seeker to abandon personal will, trusting God's wisdom.

Batni Interpretation

On a mystical level, Shah Latif reveals that Divine concealment and revelation shape the seeker's journey. The blocking of the path is not a punishment but an invitation to deeper trust. While Zahri interpretation sees Divine authority in worldly trials, Batni interpretation shifts towards unveiling the illusion of control, teaching that actual elevation comes when the seeker stops resisting and dissolves into Divine will. This reflects *tawhid* (oneness of God), where no external forces truly guide or misguide—only Divine wisdom prevails. The reference to abasement and elevation suggests that spiritual ascension is not a linear path but a cycle of veiling and unveiling, guiding the seeker toward ultimate surrender in the Beloved.

KLY-D03-B08

Line-by-Line Translation	Sindhi Text
He inquired in secrecy about the causes of love,	عِشقَ جي اَسبابَ کي، پَرِ ۾ پُڇِائُون،
He revealed a hard remedy for this pain,	دارُون هِنَ دَردَ جو، ڏاڍو ڏَسِائُون،
He advised what is in the end of Surah Al-Asr,	آخِرُ والعَصرِ جو، اِيهِي اُتائُون،
Since then, I yearn for His greeting.	تِهان پوءِ آئُون، سِکان تِي سَلامَ کي.

Zahri Interpretation

The poem, beginning with "عِشقَ جي اَسبابَ کي" (The causes of love), portrays a profound dialogue between the seeker and the Divine Beloved. Shah Abdul Latif describes how the Beloved confidentially inquired about the nature and symptoms of the seeker's love-ailment. The cure prescribed was patience (صبر) and perseverance, reflecting the Quranic exhortation in Surah Al-Asr: 'except those who have faith, do good, and urge each other to the truth, and urge each other to perseverance.' (103:3).

The verse situates love as an affliction that demands endurance and truthfulness. The poem's Zahri layer emphasizes the transformative power of having true faith, doing good works and showing patience in overcoming suffering.

Batni Interpretation

At a mystical level, the poem unveils the seeker's journey through Divine love. The ailment signifies the intense longing for the Beloved, which reshapes the soul's existence. The Beloved's inquiry symbolizes Divine recognition of this yearning, and the prescribed remedy—patience—represents not just endurance, but an initiation into the deeper mysteries of love.

Surah Al-Asr's mention highlights that true seekers cultivate inner stillness rather than resistance. This yearning, expressed as a longing for Divine salutation, signifies a stage where separation becomes an illusion. The seeker moves beyond hardship, realizing that Divine presence is constant. The poem aligns with the Sufi principle that the path of love is not about endurance alone but about transforming pain into nearness, where suffering dissolves into Divine intimacy.

KLY-D03-B09

Line-by-Line Translation	Sindhi Text
Why do you yearn for the salutation? Why do you not go and greet?	سِکين ڪوهُ سَلامَ کي، ڪَرِين ڪوهُ نَہ سَلامُ،
For those who see this door, all other doors are forbidden.	بِئا دَرَ تَنِ حَرامُ، اِيءُ دَرُ جَنِي ديکِئو.

Zahri Interpretation

The poem, beginning with ‘سِڪين ڪوهڙ سَلامَ ڪي’ (Why do you yearn for His salutation?), critiques passive longing and calls for active pursuit of the Beloved. Shah Abdul Latif questions the seeker’s hesitation to approach the Divine directly, urging them to pay homage instead of merely yearning. He asserts that those who experience the Divine’s presence forsake all worldly distractions, as symbolized by the phrase, ‘بِئا دَرَ تَنِ حَرامُ’ (all other doors are forbidden).

Exclusive devotion to God is the highest truth in Sufi and Islamic ideals. The poem’s Zahri meaning emphasizes initiative in spiritual practice and the rejection of distractions, aligning with the Quranic principle of striving for closeness to Allah (29:69): "As for those who struggle in Our cause, We will surely guide them along Our Way."

Batni Interpretation

On a mystical level, the ‘دَرَ’ (door) represents the threshold to divine truth, where the absolute singularity of purpose is required. Shah Latif critiques yearning without commitment as passivity and a veil over true understanding. To greet the Beloved is to step beyond duality—the seeker must dissolve all false notions of separation.

The statement "other doors are forbidden" signifies that all illusions disappear once Divine reality is unveiled. It is about avoiding distractions and realizing that nothing else truly exists. The seeker’s journey is not about effort alone but dissolving into Divine presence, where no distance is left to traverse. The poem embodies *tawhid* (oneness of God) at its deepest, where the self is no longer distinct from the path, the journey, or the destination.

KLY-D03-B10

Line-by-Line Translation	Sindhi Text
Sweeter than sweetness, His words are not bitter,	مِنايان مِنو گھَٹو، ڪَڙوَ ناهِ ڪَلامُ،
Even His silence is a greeting from the Beloved.	سُڪُونُوءِ سَلامُ، پِريان سَندي پارَ جو.

Zahri Interpretation

The poem, beginning with 'مِنايان مِنو گھَٹو' (Sweeter than sweetness), praises the unmatched beauty and gentleness of the Divine Word. Shah Abdul Latif asserts that the speech of the Beloved (God) is free from any harshness or bitterness. Even His silence, expressed as 'سُڪُونُوءِ سَلامُ' (His silence is a greeting), carries profound peace as if the Divine presence reassures the seeker without the need for words.

This poem reflects the Sufi reverence for Divine communication, where both speech and silence serve as a form of spiritual connection. The absence of bitterness in His words aligns with the Quranic declaration: "A good word is like a good tree, whose root is firmly fixed and whose branches are high in the sky" (Quran 14:24). This verse highlights that Divine guidance is always nurturing and uplifting, never harmful. The poem's Zahri meaning emphasizes that God's words and silence bring serenity to the true seeker.

Batni Interpretation

At a mystical level, Shah Latif's verse unveils a paradox—where Divine communication is both spoken and unspoken, yet equally profound. The "sweetness" of the Beloved's words represents the clarity and joy that descends upon the seeker when attuned to Divine wisdom. However, the "silence" signifies an even deeper state, where words are no longer necessary, and the heart receives direct illumination from the Divine. This aligns with the Sufi principle of *ma'rifa* (gnosis), where true knowledge does not come from external speech but from an inner unveiling (*kashf*). Thus, the poem shifts the seeker's awareness beyond verbal reassurance into pure Divine absorption, where even silence manifests the Beloved's presence.

KLY-D03-B11

Line-by-Line Translation	Sindhi Text
From the Beloved's side, everything is entirely sweet,	پِريان سَندي پارَ جِي، مِڙيئِي مِنائِي،
There is no bitterness if you taste with understanding.	ڪانِهي ڪَڙائِي، چَکين جَي چيٽ ڪَري.

Zahri Interpretation

The poem, beginning with 'پِريان سَندي پارَ جِي' (From the Beloved's side), declares that everything originating from the Divine is inherently sweet and beneficial. Shah Abdul Latif affirms that any sense of bitterness arises from human misunderstanding rather than Divine intent. The line 'ڪانِهي ڪَڙائِي، چَکين جَي چيٽ ڪَري' (There is no bitterness if you taste with understanding) encourages seekers

to reflect deeply on life's events before passing judgment. True faith entails trust in the wisdom behind divine decrees and recognizing that even hardships carry unseen blessings.

Batni Interpretation

At a mystical level, Shah Latif teaches that perception is a veil that must be lifted. The 'sweetness' in the poem represents Divine grace, while 'bitterness' reflects the ego's resistance to surrendering to Divine will. The act of 'tasting with understanding' symbolizes *kashf* (unveiling), where the seeker moves beyond superficial judgments to witness Divine wisdom directly. This aligns with *rida* (contentment), where the seeker no longer perceives hardship as suffering but as a means of nearness to the Beloved. As the Quran states: "Perhaps you dislike something which is good for you." (2:216)

KLY-D03-B12

Line-by-Line Translation	Sindhi Text
The Beloved knowingly and wisely made you recognize the pain.	ڄاڻي ٻُجهي جَنِ، تو سين سُورَ سَڃَ ڪَئِي،
How can you then share their secrets with others?	تُون ڪِيئَن سَندِيُون تَنِ، پَرَ سين پَچارُون ڪَرِين.

Zahri Interpretation

The poem, beginning with 'ڄاڻي ٻُجهي جَنِ' (The Beloved knowingly and wisely), affirms that Divine trials are not arbitrary but purposeful. Shah Abdul Latif conveys that pain is a sacred trust the Beloved gives, meant to be endured in silence rather than shared with the world. The seeker is reminded that speaking of these trials dilutes their sanctity, as expressed in 'پَرَ سين پَچارُون ڪَرِين' (Why discuss this with others?).

This echoes the Sufi tradition of concealing one's spiritual struggles, as patience and silence deepen the soul's connection with the Divine. Rather than seeking external validation, the seeker must embrace the wisdom behind the trial, knowing that the Beloved imparts challenges with knowledge and purpose.

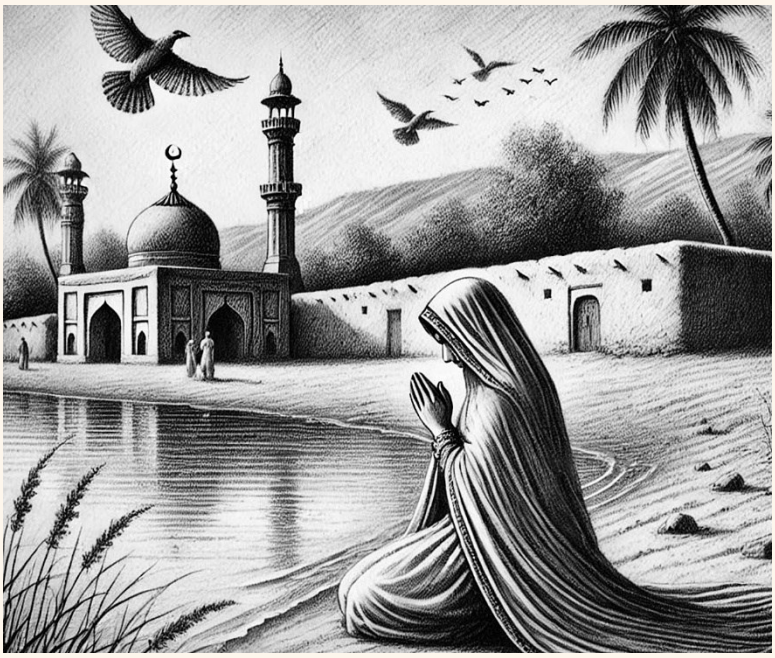
Batni Interpretation

At a mystical level, Shah Latif reveals that Divine trials are not merely hardships but transformative encounters with the Beloved. The "pain" in the poem symbolizes the soul's purification through love (*ishq*), where suffering is not an affliction but an alchemical process leading to spiritual elevation. The seeker is urged to embrace this silence as an intimate communication with the Divine, where words cannot capture the depth of inner transformation.

The caution against sharing these experiences aligns with the Sufi *taslim* (acceptance) principle, where true seekers do not seek sympathy for their suffering but recognize it as a Divine trust. When pain is carried in silence, it becomes a hidden fire that refines the soul, bringing it closer to the ultimate Reality.

KLY-D03-B13

Line-by-Line Translation	Sindhi Text
Those whom you yearn for; they too yearn for you.	تو جَنِي جِي تاتِ، تَنِ پُنّ آهي تُنهِنجِي،
"Remember Me, and I will remember you"—ponder this truth.	فاذكُرُونِي اَذكرُكُم ، اِيءَ پَرُوڙِ باتِ،
A knife in His hand, sweetness on His tongue—this is the Beloved's way.	هَتِ كاتِي ڳُڻُ واتِ، پُڇَنُ پَرِ پِريَنِ جِي·



Zahri Interpretation

The poem, beginning with 'تو جَنِي جِي تاتِ' (Those whom you yearn for), emphasizes that Divine love is not one-sided; the seeker's longing is always met with the Beloved's remembrance. Shah Abdul Latif references the Quranic verse 'فَٱذْكُرُونِىٓ أَذْكُرْكُمْ' ("Remember Me, and I will remember you", Quran 2:152) to affirm that Divine connection is reciprocal. The mention of the Beloved's 'knife' and 'sweetness' reveals a deeper truth—Divine love is both a trial and a reward. As hardships test faith, they also prepare the soul for spiritual sweetness.

Batni Interpretation

At a mystical level, the poem unveils the seeker's evolving relationship with the Divine. The 'knife' represents the trials that strip away attachments, while 'sweetness' symbolizes the intimacy that follows surrender. This reflects the Sufi teaching that the Divine Majesty (*Jalal*) humbles the ego before revealing Divine Beauty (*Jamal*). True remembrance (*zikr*) deepens the soul's connection, making trials feel like Divine caresses rather than suffering.

KLY-D03-B14

Line-by-Line Translation	Sindhi Text
The Beloved graciously called out once,	حَبِيبَنِ هيڪارَ، مَنجهان مِهرَ سَڏُ ڪِئو،
That stayed with me my whole life.	سو مُون سَڀَ ڄَمارَ، اورَڻُ اُهوئِي ٿِئو.

Zahri Interpretation

The poem, beginning with 'حَبِيبَنِ هيڪارَ' (The Beloved once beckoned), conveys the profound effect of a single act of Divine grace. Shah Abdul Latif illustrates how a moment of Divine mercy transforms the seeker's existence, as reflected in 'سو مُون سَڀَ ڄَمارَ' (It became my lifelong refrain). This call is not just an event but an awakening, shaping the seeker's spiritual journey. Even a brief encounter with the Divine imprints itself on the soul, fostering unwavering devotion. The poem underscores the permanence of Divine blessings, which, once bestowed, sustain the seeker throughout their life.

Batni Interpretation

At a mystical level, the 'called out' or 'beckoning' symbolizes the moment of spiritual awakening, where the soul is drawn toward Divine truth (*haqiqat*). This single call, once heard, dissolves all distractions, anchoring the seeker in perpetual remembrance (*zikr*). Shah Latif suggests that Divine attraction is irreversible—once the soul is touched by grace, it cannot return to ignorance. The verse reflects the Sufi belief that a moment of true Divine connection is weightier than a lifetime of heedless worship. It also alludes to the mystical truth that love for the Beloved is not self-initiated but is, in fact, a response to His eternal call.

KLY-D03-B15

Line-by-Line Translation	Sindhi Text
Smilingly, the Beloved once asked me,	پاٻُوهي هيڪارَ، مُون کي پُڇِئو سَڄَڻين،
"Am I not your Lord?"—those destined replied, "Yes, we bear witness."	اَلَستُ بِرَبِڪُم ، چَيائُون جَنهِن وارَ،
Since then, the thorn of love's pain has never left me.	سَندي سُورَ ڪِنار، تَنَ تَڏَّهانڪُون نَہ لَهي.

Zahri Interpretation

The poem, beginning with 'پاٻُوهي هيڪارَ، مُون کي پُڇِئو سَڄَڻينَ' (Smilingly, the Beloved once asked me), refers to the primordial covenant described in the Quranic verse "Am I not your Lord?" (7:172). Shah Abdul Latif reflects on the soul's acknowledgment of this question, which created an eternal yearning in the seeker. The line 'سَندي سُورَ ڪِنار' (Since then, the thorn of love's pain) captures the enduring sorrow and devotion that arose from this Divine interaction.

This poem highlights the Sufi teaching that this Divine covenant is the foundation of the human connection to God. The Zahri meaning underscores the unbroken link between the soul and the Beloved, rooted in this primordial act of recognition.

Batni Interpretation

On a mystical level, the question symbolizes the soul's awakening to its eternal origin. The affirmation ("Yes, we bear witness") is the soul's recognition of Divine reality, binding it in a longing that never fades. The "thorn of love" is not mere pain but a secret force that keeps the seeker in constant remembrance (*zikr*). Unlike worldly suffering, this Divine wound is sacred—it deepens yearning and refines the soul.

This echoes the Sufi concept of *alast* as the soul's pre-eternal pledge, making love for the Beloved not a choice but an intrinsic state of existence. The separation from Divine presence is not a loss but a call to return, making every sorrow an invitation to closeness. This transforms hardship into a path where love's ache is proof of Divine intimacy.

KLY-D03-B16

Line-by-Line Translation	Sindhi Text
They humbly ask, "Where is the hand of the Beloved?"	پاڻُوهِيو پُڇَنِ، ڪِٿي هَتُ حَبِيبَ جو،
Underneath the spear of love, they do not move aside.	نيزي هيٺان نِينهَن جَي، پاسي پاڻَ نَه ڪَنِ،
Lovers, before death, come with raised heads.	عاشِقَ اَجَلَ سامُهان، اُوچي ڳاڻِ اَچَنِ،
For whom killing is closeness, death is a vision (of the Beloved).	ڪُسڻُ قُربُ جَنِ، مَرَڻُ تَنِ مُشاهِدو.

Zahri Interpretation

The poem, beginning with 'پاڻُوهِيو پُڇَنِ' (They humbly ask), describes lovers of the Divine who, with smiles, inquire about the Beloved's spear-wielding hand. These seekers of truth do not flinch in the face of death, represented by the spear. Instead, they march forward with heads held high, embracing sacrifice as a pathway to closeness with the Beloved. As stated in 'مَرَڻُ تَنِ مُشاهِدو' (death is a vision of the Beloved), death becomes a means of ultimate union.

This poem reflects the Sufi ethos that love demands total surrender. The Zahri meaning emphasizes the courage and unwavering devotion required to face trials in the path of Divine love.

Batni Interpretation

On a mystical level, Shah Latif's verse unveils the profound transformation that occurs when love strips away all hesitation. The "spear" represents the intense trials that purify the seeker's heart, demanding complete surrender. Seeking the "Beloved's hand" is not merely a request for grace but a deeper submission to Divine will.

Unlike worldly death, which is an end, this death is an unveiling—a moment when the veils of separation are lifted, and the soul perceives Divine reality. This poem reminds us that for the true lover, the annihilation of the self is not destruction but the awakening to the Beloved's presence. The trials of love are not obstacles but the means through which the seeker attains certainty.

KLY-D03-B17

Line-by-Line Translation	Sindhi Text
The Beloved calls and slaughters, His calling itself is to kill.	ڪوئي ڪُهي سُڀِرين، ڪوئي ڪُهَڻَ ساڻُ،
Under love's sharp arrows, do not even try to move aside.	نيزي هيڻان نِينهَن جي، پاسي ڪَرِ مَ پاڻُ،
O lover, abandon all wisdom and keep moving forward, even before death.	جُلُ وِڃائي جاڻُ، عاشِقَ اَجَلَ سامُهُون.

Zahri Interpretation

The poem, beginning with 'ڪوئي ڪُهي سُڀِرين' (The Beloved calls and slaughters), vividly portrays the paradox of Divine love. Shah Abdul Latif describes the Beloved's call as an invitation and a trial, where sacrifice is the ultimate expression of devotion. The line 'نيزي هيڻان نِينهَن جَي' (Under love's sharp arrows) urges the seeker to face the challenges of love with unwavering faith and courage, forsaking self-preservation.

In the Sufi ethos, the lovers' goal is surrender and pursuing union with God through trials. The Zahri meaning underscores the idea that love requires absolute submission, even to the point of annihilation.

Batni Interpretation

On a mystical level, the poem deepens the understanding of love's paradox, where the Beloved's call is both an invitation and a trial. The spear symbolizes the necessary purification of the heart, ensuring that the seeker sheds all hesitation. The command to abandon all wisdom does not mean rejecting intellect but points to a deeper truth: Divine knowledge transcends human reasoning. True wisdom emerges when the self dissolves into love.

Unlike ordinary suffering, the trials imposed by the Beloved are transformative. Love demands complete surrender; in that surrender, the seeker does not vanish but is reborn in Divine closeness. The seeker is not destroyed but refined, much like iron shaped into a blade. The poem reminds us that the trials of love are not obstacles but the very means through which the soul finds certainty and nearness to the Divine.

KLY-D03-B18

Line-by-Line Translation	Sindhi Text
The calling of the Beloved is, in itself, an act of separation.	ڪونڻُ قَرِيبَنِ جو، عَينُ نَڙُّ آهِ،
This is a paradox; learn it as you breathe.	اِيءَ اُلٽِي ڀَالِهڑِي، سِکُ وَرَندي ساهِ،
Never lose hope; severing and binding are His acts.	آسَرَ هَڏِ مَ لاهِ، ڇِنَڻُ ڳَنڍِڻُ اُنِ جو.

Zahri Interpretation

The poem, beginning with 'ڪونڻُ قَرِيبَنِ جو' (The calling of the Beloved), highlights the paradox, where what seems like separation is a means of drawing the seeker closer. The verse 'ڇِنَڻُ ڳَنڍِڻُ اُنِ جو' (severing and binding are His ways) reveals the Beloved's absolute control over the seeker's journey. The Zahri meaning underscores that Divine trials are not acts of abandonment but tests that refine faith. Patience and unwavering trust in the Beloved's wisdom are essential to navigating these challenges, as moments of hardship often conceal hidden grace.

Batni Interpretation

The poem uncovers the deeper reality of Divine love at a mystical level: apparent rejection is not distance but a test of devotion. The seeker experiences cycles of detachment and closeness, which purify the soul. The 'severing and binding paradox reflects the Sufi journey—detachment from the self (*nafs*) and alignment with the Divine. Shah Latif reminds us that true surrender is accepting joy and pain as expressions of Divine will. Each trial dissolves the ego further, drawing the seeker into deeper intimacy with the Beloved.

KLY-D03-B19

Line-by-Line Translation	Sindhi Text
The one who kills is the one who takes care; the one who calls is the one who slays.	ڪُهي سو ڪَرَ لَهي، ڪوٺي سو ڪُهي،
The same one who pains me is the same one who brings comfort to my soul.	سوئِي مُون مُهي، سوئِي راحَتَ رُوحَ جِي.

Zahri Interpretation

The poem, beginning with 'ڪُهي سو ڪَرَ لَهي' (The one who kills is the one who takes care), presents a profound paradox in Divine love. Shah Abdul Latif illustrates how the Beloved's actions, whether painful or comforting, are inseparable aspects of a single reality. The line 'سوئِي راحَتَ رُوحَ جِي' (the same one who brings comfort to my soul) conveys that Divine trials are not punishments but sacred processes that refine the seeker.

In the Sufi path, hardship is not a sign of abandonment but a hidden form of mercy. The Zahri meaning highlights the necessity of embracing suffering and relief with unwavering trust in the Beloved's wisdom. Through this, the seeker grows in patience and spiritual resilience, recognizing that every test is a means of nearness to God.

Batni Interpretation

At a mystical level, the poem reveals the deeper truth of surrendering to Divine will. The "slaying" symbolizes the stripping of illusions and ego-driven attachments, while the "care" signifies the peace that emerges when the heart aligns with Divine presence. This journey is not about destruction but transformation, where suffering refines the soul, allowing it to experience true closeness to the Beloved.

Shah Latif suggests that trials are not separate from Divine love but are love's most intimate expressions. Instead of seeing hardship as loss, the seeker learns to recognize it as a sacred invitation, where pain becomes the doorway to Divine embrace. True solace lies in understanding that every wound from the Beloved carries the hidden gift of awakening.

KLY-D03-B20

Line-by-Line Translation	Sindhi Text
When He kills, He takes care; when He takes care, He kills.	ڪُهَنِ تانْ ڪَرَ ڳُهرا، ڪَرَ لَهَنِ تانْ ڪُهَنِ،
He is the same one who torments and brings solace to the soul.	سيئِي مانْ مُهَنِ، سيئِي راحَتَ رُوحَ جِي.

Zahri Interpretation

This poem continues the paradox introduced in KLY-D03-B19, reaffirming that the Beloved's actions, whether comforting or painful, are part of the same Divine wisdom. The opening line, 'كُهَنِ تانْ كَرَ گُهرا' (When He kills, He takes care), highlights the stages of love where suffering and mercy intertwine. Shah Abdul Latif emphasizes that the seeker must accept hardship and ease as expressions of the same reality.

The line 'سيئِي راحَتَ رُوحَ جِي' (He is the same one who brings solace to the soul) clarifies that the soul's peace does not come from escaping trials but from embracing them as essential to the spiritual path. The Zahri meaning underscores that Divine tests are not punishments but refinements of faith. The believer finds solace not in avoiding hardship but in trusting that every trial is a means to deeper devotion and nearness to God.

Batni Interpretation

At a mystical level, KLY-D03-B20 deepens the idea that Divine love both wounds and heals, stripping away the false self (*nafs*) to reveal the soul's true connection with the Beloved. The "killing" represents the dissolution of ego-driven attachments, while "care" is the hidden grace that draws the soul toward divine unity. This is not destruction but purification—where every hardship refines the seeker's heart, making it a vessel for spiritual truth.

Shah Abdul Latif reminds us that trials do not separate the seeker from the Divine; rather, they dissolve the barriers of illusion, allowing love to be seen even in suffering. The Batni meaning reveals that what appears as separation is actually the means of ultimate closeness. The seeker, through surrender, does not endure loss but gains something eternal—the embrace of the Beloved beyond the veils of pain and joy.

KLY-D03-B21

Line-by-Line Translation	Sindhi Text
The one who kills is the one who nurtures; the one who calls is the one who draws near.	ڪُهي سو ڪَرَ لَهي، ڪوڻي سو ڦَريبُ،
This has always been the way of the Beloved.	اِها عادَتَ سِڪِئو، هَر زَمان حَبِيبُ،
The same one who wounds is the healer; He is the soul's solace.	ڏِجِي سو طَبِيبُ، سوئِي راحَتَ رُوحَ جِي.

Zahri Interpretation

This poem continues the paradox of Divine love established in KLY-D03-B19 and KLY-D03-B20, reaffirming that the Beloved's actions, whether painful or nurturing, are not opposites but aspects of the same truth. The opening line, 'ڪُهي سو ڪَرَ لَهي' (The one who kills is the one who nurtures), expands on the idea that trials inflicted by the Divine are not punishments but essential for the seeker's spiritual refinement.

The verse ‘تِچي سو طَبِيبُ’ (The same one who wounds is the healer) assures the seeker that every hardship imposed by the Beloved carries its own cure. Shah Abdul Latif reminds us that the path of love is not just about suffering but also about Divine mercy. The Zahri meaning emphasizes that the soul must trust the Beloved’s wisdom, recognizing that pain is always accompanied by Divine healing, and what appears as separation is preparation for deeper closeness.

Batni Interpretation

At a mystical level, this poem, KLY-D03-B21, completes the cycle of surrender by revealing that trials are not obstacles but necessary stages in spiritual transformation. The “wound” represents the purification of the self (*nafs*), breaking attachments to the material world, while the “healing” is the hidden grace that allows the soul to recognize its nearness to the Divine.

Shah Abdul Latif conveys that true seekers do not fear suffering because they understand it as a sign of Divine proximity. Each hardship refines the heart, making it a vessel for deeper love and understanding. The Batni meaning highlights that the one who inflicts pain also comforts, dissolving the illusion of duality. The seeker realizes there is no real separation—only the unfolding of love in different forms, leading to ultimate union with the Beloved.

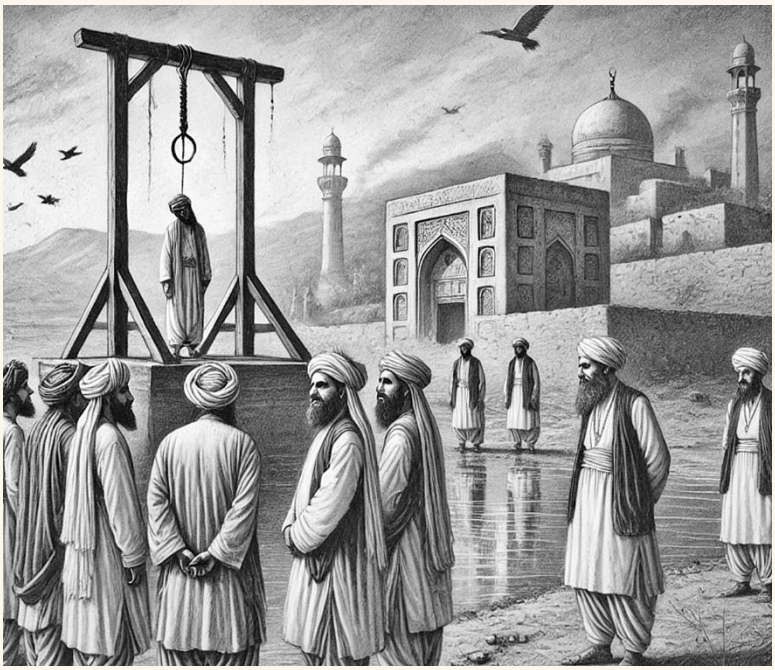
KLY-D03-B22

Line-by-Line Translation	Sindhi Text
Killing and calling, this has been the way of the Beloved.	ڪُهَنِ ۽ ڪوڻِنِ، اِيءَ پَرِ سَندي سَجَڻين،
The lovers are raised on gallows and branded daily with wounds.	سُورِيءَ چاڙِهِئو سُٻِرين، ڏَنءِ ڏِهاڙَئو ڏِينِ،
They trade in longing; O wounded one, come, buy your share.	وينا وِرهُ وَڻِنِ، آءُ وادِوڙِئا وِهاءِ ٿُون.

Zahri Interpretation

The poem, beginning with ‘ڪُهَنِ ۽ ڪوڻِنِ، اِيءَ پَرِ سَندي سَجَڻين’ (killing and calling, this has been the way of the Beloved.), describes how seekers of Divine love face trials that test their devotion. Shah Abdul Latif presents the image of the Beloved as both a guide and a tester, whose trials are not punishments but an invitation to deeper faith. The phrase ‘سُورِيءَ چاڙِهِئو سُٻِرين، ڏَنءِ ڏِهاڙَئو ڏِينِ’ (the lovers are raised on gallows and branded daily with wounds) signifies that through hardship, seekers prove their unwavering commitment.

This poem illustrates that true love is not about ease but about perseverance. The Zahri meaning highlights the resilience required on the path of Divine love, where seekers must surrender their fears and continue, trusting that every challenge has a purpose.



Batni Interpretation

At a mystical level, Shah Latif reveals that Divine trials are not external tests but inner transformations. The apparent "wounds" inflicted by the Beloved are not suffering in a worldly sense but a refinement process. This longing dissolves the self-centred ego, leaving only the awareness of the Divine.

Unlike worldly suffering, which leads to despair, this sacred pain draws the seeker ever closer to true realization. Shah Latif reminds us that the path is not about endurance alone but recognizing trials as signs of Divine nearness. True love does not seek comfort but dissolves all barriers between lover and Beloved.

Waaiyun: Divine Embrace

Introduction

In the tapestry of 17th-century Sindh, where the echoes of Sufi mysticism intertwined with the everyday rhythms of life, Shah Abdul Latif Bhittai crafted verses that resonated with earthly and divine love. This section, consisting of seven Waaiyun, offers a glimpse into the heart of this profound spiritual journey.

The section opens with a universal truth: *Sabhka Piryan Khoon Poojay* (Everyone worships the Beloved). In a society steeped in Islamic law and Sufi traditions, this was not merely a statement

of faith but a reflection of lived experience. The *Maikhana* (tavern), far from being just a place of worldly indulgence, often symbolized the gathering of seekers intoxicated with divine love. This section explores this intoxication, this complete surrender to the Beloved.

Shah Latif masterfully employs the familiar motifs of Sindhi folklore to convey deeper spiritual truths. The legendary love of *Heer* and *Ranjha*, a tale woven into the fabric of Sindhi culture, becomes a metaphor for the soul's yearning for union with the Divine. The *Dard* (pain) of Ranjha and the *Chatak* (shackles) that bind the lover are not just elements of a tragic romance; they represent the trials and tribulations faced by the *Salik* (seeker) on the path of *Ishq-e-Haqiqi* (divine love).

The *Nain* (eyes) play a crucial role in this section. They are not merely organs of physical sight but windows to the soul, reflecting outward devotion and inner *Basirat* (vision). The lover's longing gaze mirrors the soul's inherent yearning for the *Didar* (divine vision). The *Jalal* (divine splendour), hidden like a lotus within the water or the moon behind the clouds, can only be perceived by those whose hearts are awakened.

The concept of healing permeates these verses. The Beloved is the *Tabib* (physician), who administers the *Daroon* (remedy) for the soul's ailments. This healing, however, is not a passive process. It requires complete *Taslim* (submission), a willingness to surrender the ego (*Nafs*) and embrace the *Fana* (annihilation of self) in the Divine presence. It is through this surrender, symbolized by the *Bandhan* (bonds) of love, that true freedom is found.

Ultimately, "Divine Embrace" reveals the core message of Shah Latif's poetry: the path to the Divine is through love, surrender, and the recognition of the Oneness of Being. The fleeting nature of this world, described as *Deenh Miriye Doon* (merely two days), underscores the urgency of this spiritual quest. The final declaration, *Aheen Toheen Toon* (You alone, only You exist), encapsulates the ultimate realization – the dissolution of all duality in the embrace of the One. The cries reach the Beloved because of total surrender. All honour is with the Beloved. This section takes the reader, line by line, through the experience of Divine Love, a journey with pain, surrender, and eventual healing.

۞ ۞ ۞ *Verses of the Waaiyun* ۞ ۞ ۞

KLY-WAY-W01

Line-by-Line Translation	Sindhi Text
Everyone worships the Beloved.	سَڀَڪا پِريان ڪُون پُوڄي،
Eyes speak of love and virtue.	نِينهُن نيڻين ڳُڻُ ڳالِهہ وو.
Whatever I envision in my heart, the Beloved understands it too.	جَا چِتايَمِ چِتَ ۾، سَڄَڻُ سا ٿو ٻُجهي.
The lament of Latif is indeed the echo of your call.	لاتِ جَا لَطِيفَ جِي، سَڏُ تُنهِنجو سُڄي.

Zahri Interpretation

Shah Abdul Latif Bhittai's verse, 'سَڀَڪا پِريان ڪُون پُوڄي' (Everyone worships the Beloved), reflects the deeply rooted Sufi culture of 17th-century Sindh, where devotion to Allah was expressed through love and remembrance. This phrase affirms the universal human inclination toward divine worship in a society shaped by Islamic *Shari'a* and *Sufi* traditions.

The reference to 'نيڻين' (eyes) highlights devotion, symbolizing both external acts of prayer (*zikr*) and the inner state of longing. This aligns with the Islamic concept that the heart and soul naturally yearn for the Creator.

The line 'جَا چِتايَمِ چِتَ مٖ، سَڄَڻُ سا ٿو ٻُجهي' (Whatever I envision in my heart, the Beloved understands it too) emphasizes the intimate relationship between the seeker and the Divine. In Sufi thought, 'We are closer to him than [his] jugular vein.' (Quran 50:16), knowing the seeker's thoughts even before they are spoken. Shah Latif portrays divine love as an ever-present force that transcends spoken prayers, existing in the silent communication of the heart.

Latif's lament suggests an intimate connection with Allah, portraying him as both a seeker and a bearer of divine wisdom, deeply immersed in Sindhi mysticism.

Batni Interpretation

At a batni level, the verse 'سَڀَڪا پِريان ڪُون پُوڄي' (Everyone worships the Beloved) reveals a deeper spiritual reality. Here, 'Beloved' (پِريان) represents the Divine—the eternal source of love and existence. The Quran confirms this: "To Allah prostrates every living creature that is in the heavens and on the earth." (Quran 16:49).

The 'eyes' (نيڻين) symbolize *basirat* (inner vision), through which the seeker perceives divine beauty. Just as physical sight perceives the external world, the awakened *qalb* (heart) recognizes the Beloved's presence everywhere.

The verse 'جَا چِتايَمِ چِتَ مٖ، سَڄَڻُ سا ٿو ٻُجهي' (Whatever I envision in my heart, the Beloved understands it too) alludes to the concept of *Tawajjuh* (spiritual focus). In the Sufi tradition, the seeker's deepest thoughts are mirrored in the Divine Presence. The *hadith qudsi* echoes this: "I am as My servant thinks of Me." The heart's whispers are not lost in the void but resonate in the unseen realm.

Shah Latif's lament is not personal sorrow but the soul's echo of the primordial covenant with Allah, recalling: "Am I not your Lord?" They said, 'Yes, we have testified!'" (Quran 7:172). This longing is part of the soul's return to its Divine origin, moving beyond earthly love into *Ishq-e-Haqiqi* (divine love).

KLY-WAY-W02

Line-by-Line Translation	Sindhi Text
Your love has made me helpless, O my beloved,	عِشقَ تُسادّي مَين عاجِزُ ڪِيتِي وو مَيڏّي مِيان،
The pain of Ranjha has wounded me,	دَردَ رانجَهن دي گهائِل ڪِيتِي،
One side shows beauty, the other indifference.	هِڪُ جِيڻَن سُهڻا، بِيجِي بي پَرواهِي،
I have grown tired of asking doctors and healers.	ويجَ طَبِيبَ مَين پُڇَندي ٿَڪِي.

Zahri Interpretation

Shah Abdul Latif Bhittai, through these verses, expresses the deep anguish of a lover consumed by longing. The poet speaks of how love has weakened him, reflecting the intense emotions central to earthly and divine love. The reference to 'Ranjha' evokes the folk tale of Heer-Ranjha, a tragic love story well-known in Sindhi and Punjabi traditions, symbolizing unwavering devotion despite suffering.

The poet describes a cycle of hope and despair—sometimes feeling alive in love, sometimes lost in neglect. The mention of healers ('ويجَ طَبِيبَ') reflects a cultural practice where love was often seen as an ailment of the heart. In a broader Islamic context, love is often portrayed as a test from Allah, and the endurance of pain aligns with *sabr* (patience), a key virtue in spiritual growth.

Batni Interpretation

At a deeper level, this poem speaks of *Ishq-e-Haqiqi* (divine love) as a consuming fire that transforms the soul. The poet's helplessness is not mere emotional despair but a state of *fana*

(annihilation of self) in the presence of the Divine. The pain of Ranjha represents the suffering of the seeker (*salik*), who is drawn toward divine union but must endure trials along the way.

The contrast between beauty and indifference reflects the alternating states of *qurb* (nearness) and *firqat* (separation), essential phases in the Sufi path. The poet's exhaustion in seeking remedies signifies that no worldly cure can heal the wound of divine love—only surrender to the Divine brings true peace. Shah Latif suggests that true healing lies not in external solutions but complete trust (*tawakkul*) in the Divine decree.

KLY-WAY-W03

Line-by-Line Translation	Sindhi Text
Ranjha, I belong to you,	رانجها وو مَين تَيڏَّڙِي آهِيان،
O beloved, I belong to you.	ماهِي وو مَين تَيڏَّڙِي آهِيان.
I have come as your servant; I remain only for your sake.	اَو اي آندِي ٻانهِي وو مَين، تيڏَّي واسِطي رَهِيان،
O my beloved, I have fallen [in love], but do not forsake me.	ري وو مَين ڀَئِي وو مَيڻُون نالِ وِسارِ نَهِين،
They have shackled me, and my cries have reached you.	چيڏَّكُ لايا وو مَيڻُون، كُوكَ كَنهِن سُڻِوايا تَيڻُون،
All my honor and dignity exist only for your name.	شَرَمُ شانُ سوئي تَيڻُون نامي واسِطي.

Zahri Interpretation

Shah Abdul Latif Bhittai expresses the deep devotion of a lover who fully surrenders to her beloved. The poem echoes the tragic love story of Heer-Ranjha, where Heer proclaims that she belongs only to Ranjha, her soul and body tied to him. The term 'ماهِي' (Maahi) is a Sindhi/Punjabi word for 'beloved,' reinforcing the theme of complete devotion.

The lover, now a captive, calls out to the beloved, fearing abandonment. The imagery of being shackled and crying out represents both physical and emotional suffering, mirroring the struggles faced by real lovers in Sindhi folklore. However, the lover finds meaning in this suffering—her honour and dignity are tied to her beloved's name, suggesting that true love demands total sacrifice.

Batni Interpretation

Beyond an earthly love story, this poem symbolizes the soul's total servitude (*ubudiyyah*) to the Divine. The repeated declaration, 'I belong to you,' is not just a lover's cry—it represents the complete submission of the seeker (*salik*) to God. In Sufi tradition, Maahi (beloved) represents Allah, and the lover is the soul seeking nearness (*qurb*).

The imagery of shackles signifies the constraints of the ego (*nafs*) and the material world. While worldly limitations bind the physical body, the soul's cries reach the Divine, just as the supplications of a devoted servant are never unheard. The final verse, 'All my honour and dignity exist only for your name,' emphasizes that true honour is found not in worldly status but in remembrance (*dhikr*) and servitude to God.

KLY-WAY-W04

Line-by-Line Translation	Sindhi Text
To me, beloved, love for Ranjha.	مَيڻُون ماهِي، عِشقُ رانجَهنِ دا ۽
At night, pain, during the day, exhaustion; people have no knowledge of it.	راتِيان دَردُ ڏِينهان دَرماندِي لوڪان خَبَرَ نَہ ڪائِي۔
The remedy for this pain is you, O God.	دارُون هِنَ دَردَ جو، آهِين تُون اِلاهِي۔
This disease has destroyed me; healing lies in my Lord's hands.	مُون ڪي مَرضَ مارِئو، صاحِبَ هَتِ سَگهائِي۔

Zahri Interpretation

Shah Abdul Latif Bhittai paints the picture of a suffering lover whose entire existence revolves around love. The phrase 'عِشقُ رانجَهنِ دا' (love for Ranjha) refers to intense devotion, symbolizing both earthly passion and unwavering commitment. The lover endures sleepless nights and exhausting days, yet society remains unaware of this inner turmoil.

The mention of divine healing suggests that only the true beloved can provide relief. The poet highlights how love isolates the lover from the world; people do not understand the depth of this

suffering. In a broader Islamic context, the poem echoes the Quranic principle that actual reliance (*tawakkul*) should be on God, as He alone provides healing beyond human comprehension.

Batni Interpretation

At its deepest level, this poem speaks of *Ishq-e-Haqiqi* (divine love) as a sacred affliction that consumes the soul. The reference to Ranjha symbolizes the Divine Beloved, and the suffering endured by the lover reflects the spiritual trials (*mujahadah*) a seeker (*salik*) must endure. The phrase 'راتِيان دَردُ ڏِينهان دَرماندِي' (At night, pain; during the day, exhaustion) captures the relentless struggle of one immersed in *zikr* (remembrance) of the Divine.

The lover's pain is not meaningless—it is a sacred purification of the heart. The world remains oblivious to this struggle, but the Divine recognizes every sigh and every tear. The poet declares that only the Divine can offer true healing, for love is both the wound and the cure. This reflects the Sufi realization that pain endured in longing for God is not suffering but a divine gift leading to union (*wisal*).

KLY-WAY-W05

Line-by-Line Translation	Sindhi Text
Your eyes are wondrous, your eyes are enchanting.	عَجَبُ نَينَ تَيرَيِ، سَرَسُ نَينَ تَيرَيِ،
A lotus in the water, and within the lotus, nectar.	جَلَ وِچ كَنوَلُ كَنوَلَ وِچ مُڌُوئا،
Like the moon veiled by heavy clouds.	جُون چاند كُون بادَلُ گهيرَيِ،
Picking petals, I spread them on the bed; come, my beloved, to my home.	چُڻِ پُڻِ كَلِيان سيجَ وِچاوان، آءُ پِيَ گهَرِ مَيرَيِ.

Zahri Interpretation

Shah Abdul Latif Bhittai uses vivid natural imagery to express the beloved's beauty. The phrase 'عَجَبُ نَينَ تَيرَيِ' (Your eyes are wondrous) suggests a mesmerizing and mysterious gaze, a common theme in classical poetry symbolizing deep attraction. The lotus in water represents purity and grace, while the nectar within it suggests hidden sweetness, much like love, which appears simple but holds profound depth.

The moon, veiled by clouds, reflects separation, just as the lover longs for the beloved; the moon longs to shine fully, but the clouds obscure it. Preparing a flower-laden bed demonstrates a moment of anticipation and readiness rather than just longing. The speaker is not merely waiting but actively creating a space for a union.

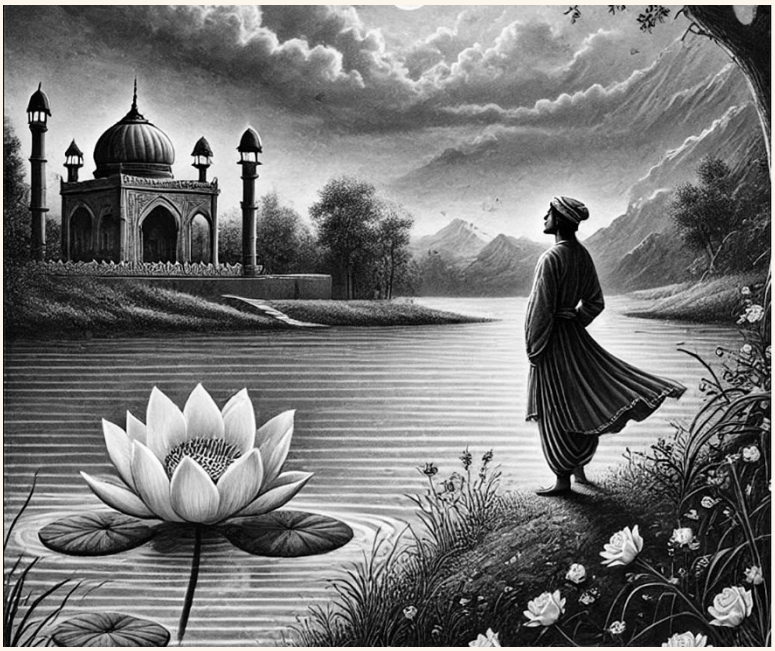
Batni Interpretation

Beyond worldly attraction, this poem speaks of the unveiling of Divine beauty (*Jamal-e-Haq*). 'Your eyes are wondrous' refers to the Divine gaze, which draws the seeker (*salik*) toward

enlightenment. In Sufi thought, the eyes of the Divine Beloved symbolize hidden wisdom, revealing spiritual truths only to those with an awakened heart (*qalb*).

The lotus in water represents the seeker who rises above the world's illusions, blooming in divine love. The nectar within symbolizes the hidden essence of God's grace (*Faiz*), accessible only to those who seek beyond external appearances. The moon behind clouds represents the veiled reality (*hijab*), and the desire to remove this veil is the essence of Sufi yearning (*shauq*).

The final line, 'Come, my beloved, to my home,' signifies the soul's invitation to Divine presence. The flower-laden bed is not just a romantic setting but a purified soul ready to receive divine light (*nur*). True union (*wisal*) is achieved only when the self is cleansed of all distractions.



KLY-WAY-W06

Line-by-Line Translation	Sindhi Text
He will become the physician of my body, the remedy for my pain.	ٿيندو تَنَ طَبِيبُ، دارُون مُنهِنجي دَردَ جو.
He will give me the potion of mercy; may the wondrous one come.	ٻُڪِي ڏِيندُمِ ہاجَھ جِي، اَچِي شالَ عَجِيبُ.
The Beloved came and cared for this poor one.	پِريَنِ اَچِي ڪِئو، سَندو غورُ غَريبُ،
All suffering He removed; the physician of my body.	ڏُکندو سَيوئِي ڏُورِ ڪِئو، مَنجُھون تَنَ طَبِيبُ،
Abdul Latif says: "The Beloved is indeed the expert physician."	اَدِيُون عَبدِاللَطِيفُ چئَي، ھاتِڪُ آھِ حَبِيبُ،

Zahri Interpretation

In this poem, Shah Abdul Latif Bhittai depicts the Beloved as an expert physician capable of curing all ailments. The poet's plea for mercy reflects the human dependence on divine grace to heal the wounds of suffering and separation. The imagery of a potion of mercy signifies tangible acts of compassion and forgiveness from the Divine. In this poem, Allah is seen as the ultimate healer and sustainer, whose intervention is the only remedy for physical and spiritual pain.

Batni Interpretation

This poem delves into the transformative aspect of divine love. The 'physician' (طَبِيبُ) is not merely a healer but a guide who administers the remedy of self-purification. True healing in the Sufi path is not instantaneous; it requires submission, just as a patient must endure the bitter medicine to regain health. The phrase 'potion of mercy' ('ٻُکِي ٻاجَھ جِي') signifies divine grace (*Faiz*), which is granted only when the soul surrenders entirely.

Unlike earthly physicians who diagnose physical ailments, the Divine Physician heals the veils of ignorance that separate the seeker from the Beloved. This echoes the Quranic message: "And when I am ill, it is He who cures me." (Quran 26:80). Here, Shah Latif presents healing as an ongoing process—one must endure pain before attaining spiritual wholeness.

KLY-WAY-W07

Line-by-Line Translation	Sindhi Text
While drinking wine, I recognized the Beloved truly.	مَندُ پِئَندي مُون، ساجَنُ سَهِي سُجاتو.
Drinking the cup of love, I comprehended everything.	پِي پِيالو عِشقَ جو، سَڀُڪِي سمجِھوسُون،
For the sake of reaching the beloved's shore, a fire burns within me.	پِريان سَندي پارَ جِي، اَندَرِ آگِ اَتُون،
Life in this world is not eternal; it is merely two days.	جِيئَڻُ ناهِ جَگَ ۾، ڏِينھَن مِڙيئِي ڏُون،
O Allah! Abdul Latif says: You alone, only You exist.	اَلا! عَبدِاللَطِيفُ چئَي، آھين تُونھِين تُون،

Zahri Interpretation

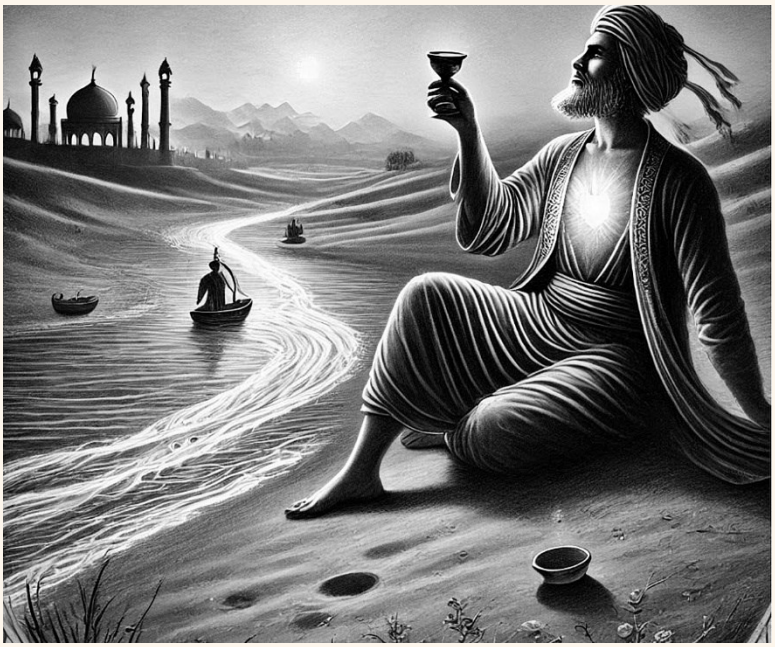
In this poem, Shah Abdul Latif Bhittai describes the transformative power of love, symbolized as wine, leading to a profound recognition of the Beloved. The "fire burns within me" represents the deep longing and passion for divine connection. Shah Latif reflects on the impermanence of life, likening it to "two days," urging readers to focus on spiritual truths. The phrase "You alone, only You exist" (آھين تُونھِين تُون) highlights the Sufi belief in Allah's omnipresence. This poem emphasizes recognizing life's ephemeral nature and turning toward the Eternal.

Batni Interpretation

This poem represents the final dissolution of self (*fana*) in divine love. The "wine of love" is not merely an intoxicant but a transformative force that obliterates the ego (*nafs*), leaving only the

Divine presence. In Sufism, *sukr* (spiritual intoxication) leads to *sahw* (sobriety), where the seeker first experiences overwhelming love before ultimately recognizing the absolute reality of Allah.

The "fire within" is not just longing but the flame of annihilation, consuming all illusions of separation. The realization that worldly life is fleeting mirrors the Quranic reminder: "Every soul shall taste death, and only to Us will you be returned." (Quran 29:57). The final proclamation, "You alone, only You exist," is the pinnacle of *Tawheed* (oneness of God), where all distinctions dissolve, and only Divine Reality remains.



Sur Yaman Kalyan

Sur Introduction

"Sur Yaman Kalyan" melds "Yaman," a distinguished early night raga in Hindustani classical music renowned for its serene and devotional qualities, with "Kalyan," the Sanskrit-derived term for "auspiciousness," "welfare," or "spiritual well-being." Within Shah Abdul Latif Bhittai's Risalo, "Sur Yaman Kalyan" serves as the traditional invocation or introductory sur, masterfully articulating the soul's profound yearning for the Divine and exploring the intense, often challenging, yet ultimately rewarding path of spiritual love. It delves into themes of sacred wounds as opportunities for awakening, the limits of worldly remedies for spiritual ailments, and the transformative power of unwavering faith and complete surrender, all leading towards ecstatic union with the Beloved. Musically linked to melodies performed at the cusp of night, it is designed to evoke tranquillity, humility, and preparation for deeper spiritual communion. This sur is comprised of 10 Dastans and one section on Waaiyun, each richly illustrating facets of this divine journey through a tapestry of metaphors drawn from the heart of Sindhi life, such as the healer, the blacksmith's forge, the moth's surrender, and the spiritual tavern.

Sur Yaman Kalyan is one of the most profound and beautifully layered chapters from the spiritual treasury of Shah Abdul Latif Bhittai. Imagine stepping into a world where the everyday experiences of life, the ache of a wound, the search for a healer, the glow of a blacksmith's forge, or the intoxicating atmosphere of a tavern are transformed into vibrant signposts on the soul's journey towards the Divine. This is the magic of Shah Latif, and Sur Yaman Kalyan is a masterful exploration of this journey, focusing intensely on the nature of divine love.

Throughout this Sur, Latif guides us through the often challenging, yet ultimately rewarding, landscape of spiritual seeking. He paints a vivid picture of the Beloved – God, the ultimate Truth – who is not only the source of all joy and healing but also, paradoxically, the sender of trials and "sacred wounds." Don't be alarmed! In Latif's vision, these pains are not punishments but profound opportunities. They are like arrows from the Divine Archer, designed to awaken the soul, or the purifying fire of the blacksmith, intended to burn away the rust of our ego and worldly attachments, transforming us into something more substantial and purer.

You'll encounter the figure of the physician, both worldly and divine. Latif shows us the limits of ordinary remedies when the sickness is of the soul, a deep yearning for connection with the Beloved. True healing, he reveals, comes not from potions and herbs, but from the "sight of the

Beloved," a direct, transformative encounter. This theme of looking beyond the superficial to find more profound, inner truths runs strongly through the Sur. Latif even challenges the outward show of some religious scholars, urging us instead to read the "sacred script" of Divine Unity written on the heart.

Prepare to meet the devoted seeker in many guises: the courageous moth irresistibly drawn to the flame of divine love, ready to be consumed; the ardent lover at the spiritual tavern, willing to offer their very "head" (their ego and self-will) for a sip of divine wisdom; and the true Sufi, who walks an inner path of humility, patience, and silent remembrance, keeping their spiritual struggles hidden from the world.

The path Latif describes is not for the faint-hearted. It's a "fiery path," a "battlefield of love" demanding complete surrender, unwavering faith, and a willingness to endure. Yet, it is also a path filled with intense, almost intoxicating longing and the ultimate promise of nearness to the Divine. Shah Latif doesn't shy away from the pain and sacrifice involved but consistently points towards the profound transformation and ecstatic union that awaits the sincere seeker.

With its rich tapestry of metaphors drawn from the heart of Sindhi life, Sur Yaman Kalyan invites you to explore the depths of your spiritual yearning. It's a call to embrace the journey of love, with all its challenges and immeasurable rewards, and to discover the ultimate truth within you and in the embrace of the Divine Beloved.

Dastan 1: Sacred Wounds

Dastan Introduction

This Dastan, "Sacred Wounds," plunges us into one of Shah Latif's most profound explorations: the nature of pain, not as a curse to be avoided, but as a paradoxical gift from the Beloved.

In the opening verses, Shah Latif establishes a truth central to the Sindhi spiritual consciousness of his time: God, the *Habib* (Beloved) and *Tabib* (Physician), is the ultimate source of all healing. He is the *dard ji dawa* (medicine for pain). This reflects a deep-seated faith where worldly remedies are secondary to Divine will. If He is the one who grants *shifa* (healing), then He is also the one who permits or sends the *aazaar* (illness).

But as the Dastan unfolds, Shah Latif takes us deeper. The pain is no longer a random affliction but a direct "strike" from the Beloved, often symbolized by the swift, piercing *baan* (arrow). Here, the worldly *tabib* (physician) becomes helpless, their wisdom failing before a wound inflicted by love. Astonishingly, the poet, speaking for the devoted soul, doesn't just endure this wound; he yearns for it. "O Beloved! Raise your hand and strike me," he pleads, for in this divine "wound" lies honour, transformation, and the ultimate path to *muqabilo* (face-to-face meeting) with the Divine.

The focus then shifts to the *waadhoreea* (wounded ones) carrying these sacred wounds. Their response becomes a masterclass in spiritual discipline. They embody *sabr* (patience), tending to their wounds in secret, often through the long, contemplative hours of the night. Their suffering is not a public spectacle but a private, transformative dialogue with the Divine. Shah Latif contrasts these silent sufferers with those whose tears are a mere show for the *deha* (world), reminding us that true devotion, like that of the discreet *chor* (thief) who guards his secrets even unto the *suri* (gallows) or under the *kati* (blade/knife), is a hidden, unwavering commitment.

Through this powerful tapestry of imagery drawn from the everyday life of Sindh – the healer, the archer, the silent sufferer, the steadfast thief – Shah Latif reveals a spiritual truth: the wounds inflicted by divine love are not meant to destroy but to purify. They strip away the ego, deepen the longing, and ultimately lead the seeker into the very presence of the Beloved. This Dastan invites us to reconsider our pains, not as burdens, but as potential pathways to profound spiritual intimacy and understanding.

۞ ۞ ۞ *Verses of the Dastan* ۞ ۞ ۞

YMK-D01-B01

Line-by-Line Translation	Sindhi Text
You are the beloved, you are the physician, you are the medicine for pain.	تُون حَبِيبُ، تُون طَبِيبُ، تُون دَردَ جِي دَوا ،
O Master, in my heart are various types of illnesses.	جانِبَ مُنهِنجي جِيءَ ۾، آزارَ جا اَنواعَ،
Lord, grant healing to the patients, O friend!	صاحِبَ ڈِيين شَفا ، مِيان مَرِيضَنِ کي.

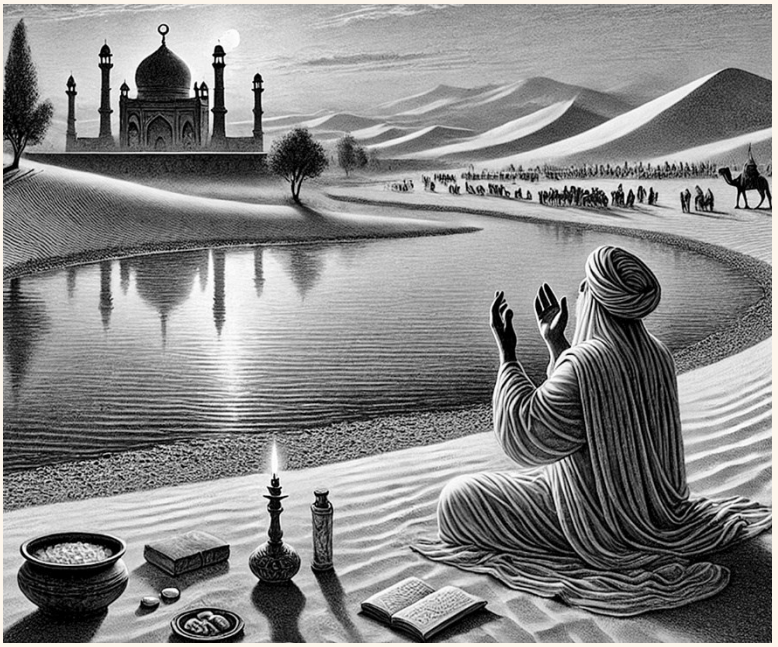
Zahri Interpretation

Shah Abdul Latif Bhittai addresses Allah directly in this poem, establishing three sacred identities: 'حَبِيبُ' (the Beloved), 'طَبِيبُ' (the Physician), and 'دَردَ جِي دَوا' (pain medicine). This threefold address reflects the Islamic belief that Allah is the ultimate healer, as affirmed in the Quran: "And when I am ill, it is He who cures me" (26:80). The poet acknowledges his spiritual ailments through 'آزارَ جا اَنواعَ' (various types of illnesses) that plague his heart. Shah Latif concludes with a supplication to 'صاحِبَ' (Lord) to grant 'شَفا' (healing), not just for himself but for all 'مَرِيضَنِ' (the patients). This reflects the communal aspect of Islamic prayer and the belief that Allah's mercy extends to all believers. The poem's protagonist is the poet, speaking as a humble supplicant, representing all suffering souls before their Creator.

Batni Interpretation

At the esoteric level, Shah Latif's poem symbolizes the soul's struggle with spiritual ailments that hinder its attainment of inner peace. As the 'Beloved' and 'Physician,' the Divine represents the source of both affliction and healing. The 'various illnesses' symbolize inner distortions—

doubt, heedlessness, and attachment to the ephemeral. In this sense, healing is not merely relief from suffering but a purification process through divine grace. The final plea for 'شفا' (healing) reflects the deep yearning of the soul to surrender to the Divine's will, transcending worldly distractions to reach a state of spiritual harmony. Rather than destruction, this healing is about the soul's renewal and completion in the presence of the Divine.



YMK-D01-B02

Line-by-Line Translation	Sindhi Text
You are the beloved, you are the physician, you are the cure for pain.	تُون حَبِيبُ، تُون طَبِيبُ، تُون دَردَ جو دارُون،
Your remembrance is the medicine that heals my heart.	دَوا آهِين دِلِ کي، تُنهِنجِيُون تَنوارُون،
I call upon you, for no other physician can cure me.	ڪَرِيان ٿِي ڪارُون، ٻُڪِي ٻِئَنئان نَہ ٿِئي.

Zahri Interpretation

Shah Abdul Latif Bhittai describes the Divine as the sole healer of all physical and spiritual pains. The poem directly addresses God, emphasizing His role as both the Beloved and the Physician. The phrase 'تُنهِنجِيُون تَنوارُون' (your remembrance) suggests that inner peace comes only from the constant invocation of the Divine, a concept also found in the Quran: "Verily, in the remembrance of Allah, do hearts find rest." (Quran, 13:28). The poet expresses his complete reliance on the Divine, rejecting worldly healers who lack the power to cure his ailments truly. This reflects a common theme in Islamic teachings: ultimate healing comes from Allah alone.

Batni Interpretation

Beyond its apparent meaning, Shah Latif's poem speaks to the more profound realization that true healing is not merely about escaping suffering but transforming it. The Beloved is not only the healer but also the source of affliction, teaching the soul that love requires surrender. In Sufi tradition, suffering is not an obstacle but the path itself. It leads the seeker to discover that healing does not come from external remedies but from within the soul's connection to the Divine. 'Your remembrance is medicine' (تُنهِنجِيُون تَنوارُون) is not just about dhikr but about unveiling the hidden presence of the Divine in all conditions. The poet implies that the illusion of separation must be dissolved for proper healing to occur—this is the essence of *ma'rifa* (gnosis).

YMK-D01-B03

Line-by-Line Translation	Sindhi Text
You are the beloved, you are the physician, you are the cure for pain.	تُون حَبِيبُ، تُون طَبِيبُ، تُون دارُون کي دَردَنِ،
You give and you take away, the giver experiences pain.	تُون ڏِين تُون لاهِيين، ڏاتَرَ کي ڏکَندَنِ،
Only then do medicines make a difference when you give the command for them to work.	تَڏِهِين قَّکِيُون فَرَقُ کَنِ، جَڏِهِن اَمُرُ کَرِيين اُنَ کي.

Zahri Interpretation

Shah Abdul Latif Bhittai reaffirms the belief that true healing and suffering originate from the Divine. He addresses God as both 'حَبِيبُ' (Beloved) and 'طَبِيبُ' (Physician), emphasizing absolute dependence on His decree. The line 'تُون ڏِين تُون لاهِيين' (You give, you take away) highlights the inescapability of divine will, a concept deeply rooted in Islamic thought. The poet acknowledges that remedies (قّکيون) only work when sanctioned by divine command (اَمُرُ), reinforcing the idea that human efforts are always subject to divine intervention.

Batni Interpretation

At a deeper level, the poem symbolizes the seeker's realization that suffering and healing are part of the same spiritual journey. The pains (دردنِ) described here are not just physical but also the trials of divine separation, a central theme in Sufi mysticism. The notion that medicines are only effective when God wills it suggests that spiritual progress depends not just on effort but on divine grace. Rather than focusing solely on fana (self-annihilation), this poem invites reflection on divine wisdom within affliction, where hardship becomes a means of spiritual refinement rather than mere suffering.

YMK-D01-B04

Line-by-Line Translation	Sindhi Text
You are the beloved, you are the physician, you are the cure for the afflicted.	تُون حَبِيبُ تُون طَبِيبُ، تُونهِين دَنِ دَبُ،
You give and you take away, you alone are the guide and the Lord.	تُون ڏِين تُون لاهِيين، تُونهِين هادِي رَبُ،
But it is a wonder that, despite this, you still send doctors to treat us.	آهِمِ اِيءُ عَجَبُ، جِينَّن وارِئو ويجَ وِهارِين.

Zahri Interpretation

Shah Latif expresses absolute trust in God as both the cause of suffering and the source of healing. He marvels at the paradox of divine decree—if God alone controls sickness and cure, why does the world need human physicians? The line 'تُون ڏِين تُون لاهِيين' (You give, you take away) reinforces the belief in divine will, while the mention of doctors adds an element of wonder at how divine wisdom operates. This reflects a deep sense of *tawakkul* (trust in God), a central theme in Islamic spirituality.

Batni Interpretation

On a deeper level, the poem explores the paradoxes of divine love. The seeker realizes that suffering is not an obstacle but a necessary means of purification. The mention of physicians may symbolize external guides (*murshids*) who aid in spiritual healing, yet the poet expresses astonishment that intermediaries exist when true healing is found within. This highlights a key Sufi realization—that the ultimate cure lies not in external remedies but in the soul's direct connection with the Divine.

YMK-D01-B05

Line-by-Line Translation	Sindhi Text
What can the physician do, what cure is there for this pain?	جانُ ڪِي ڪَري طَبِيبُ، دارُون هِنَ دَردَ جا،
The Beloved has struck, leaving me wounded and torn.	هَٿِئو سي حَبِيبُ، اُکوڙِئو اَڏَ ڪَري.

Zahri Interpretation

Shah Latif presents an image of a sufferer whose wound is beyond the reach of worldly medicine. The 'حبيب' (Beloved) is not only the cause but also the remedy for this suffering, implying that the pain stems from divine love rather than illness. Traditional healers (طَبِيبُ) cannot treat this condition because it is not a physical ailment but an affliction of the soul.

The last line, 'هڻئو سي حبيبُ' (The Beloved has struck), reveals that the pain is not random—it is caused by the 'حبيبُ' (Beloved). Within the Zahri context, this is part of a larger narrative where the beloved, often a metaphor for the divine, inflicts suffering as a trial. The phrase 'اُکوڙئو اڌ ڪري' (wounded and torn in half) visually symbolizes a heart split apart, showing the depth of loss or longing. Shah Latif's protagonist here is the heartbroken seeker who endures trials in her path to divine or moral fulfillment.

Batni Interpretation

At a deeper level, the poem reflects the Sufi concept of spiritual transformation through divine love. The seeker experiences an affliction that shatters the ego (نفس), compelling the soul to abandon worldly attachments. Unlike earlier poems that discuss divine healing, this verse focuses on the pain of separation (فراق), emphasizing that suffering is not just a test but a necessary stage in the spiritual journey. The poet suggests that true healing does not lie in relief from pain but in embracing it as a means to a deeper union with the Divine.

YMK-D01-B06

Line-by-Line Translation	Sindhi Text
O beloved! Raise your hand and strike me, do not hold back, as a favor.	هَنُ حَبِيبَ هَتُ ڪَڍِي، ٽيڪَ مَ، ٿورَو لاءِ،
O dear one! If I die from your wound, I will attain honor and dignity.	پِريَمِ ٽُنهِنجي گهاءِ، مَران تہ مانُ لَهان.

Zahri Interpretation

Shah Latif speaks of a lover who willingly submits to the pain inflicted by the beloved, viewing even the suffering as a form of deep devotion. The imagery of being struck reflects the intense longing of a true lover, for whom even hardship at the hands of the beloved is a blessing. In Sindh's cultural context, this echoes the idea of sacrifice and surrender, values which resonate with the stories of local heroines like Sasui, who endures hardships for love. The wound in this poem symbolizes the lover's commitment to the divine, transcending the physical to reach the realm of the spiritual.

Batni Interpretation

On a mystical level, the "strike" represents the trials faced on the spiritual path, each hardship serving to purify the soul. The wound here is not physical but spiritual, a metaphor for the lover's inner transformation. The poet's plea reflects the Sufi belief that love's suffering is essential to the journey towards divine union. This wound is not merely pain but a sacred mark—a gateway to spiritual awakening, where the lover dissolves their ego, embracing divine presence over worldly existence. The pain is not a burden but a path to the ultimate truth, revealing the soul's purity through the trials of love.

YMK-D01-B07

Line-by-Line Translation	Sindhi Text
O Beloved! Raise your hand and strike me, I cry from the pain in my heart.	هَنُ حَبِيبَ هَتَ كَٹِي، دِلِ مِ تَيرِي دانهَن،
If I try to speak, it will come out as a scream; I can no longer endure patience.	كَهان نَہ كُوكَ ٹِئِي، صَبُرُ آئُون نَہ سَهان،
To whom can I say that my beloved has wounded me?	كَنهِن كِي اِيئَن چَوان، تَہ مُون كِي مارِئو سَجَٹين.

Zahri Interpretation

Shah Latif presents a lover whose pain is beyond worldly remedies. The 'حَبِيبَ' (Beloved) is the source of the suffering, which signifies a more profound spiritual affliction, not just physical illness. The imagery of the beloved's blow reflects how love's challenges are tests of loyalty and devotion. The poet implies that true healing is not about removing the pain but about enduring it to affirm one's commitment to the divine. This mirrors the Islamic teaching that patience in hardship is a virtue, as seen in the Quran: "And We will surely test you with something of fear, hunger, loss of wealth, lives, and fruits, but give good tidings to the patient." (Quran, 2:155). The hidden nature of the suffering reflects the Sindhi cultural value of silence and restraint in expressing personal pain, reinforcing the dignity of the lover.

Batni Interpretation

On a mystical level, the pain in this poem symbolizes the suffering caused by divine love. The "blow" is the divine trial, a necessary step for the lover's transformation. Shah Latif emphasizes that love's agony purifies the soul, and the ego is erased through it. This aligns with the Sufi belief that pain catalyzes spiritual growth. The poet's refusal to complain reflects the Sufi ideal of concealing one's inner struggle, keeping it hidden from the world. The "wound" is not just physical but a metaphor for the soul's yearning for union with the Divine, where the soul is immersed in love and divine proximity, silently enduring to reach the ultimate truth.

YMK-D01-B08

Line-by-Line Translation	Sindhi Text
O Beloved! Raise your hand, draw the bow, and shoot the arrow.	هَنُ حَبِيبَ هَتُ كَٹِي، بَنگان لَهِي ہانُ،
Perhaps I may fall into your lap, surrendering myself completely.	ماڳهِين مُون مِنهُن ٹِئِي، جهولِيءَ وِجهان پانُ،
Through this, I may be able to meet my beloved face to face.	اِنَ پَرِ ساجَنَ سانُ، مانَ مُقابِلو مُون ٹِئِي.

Zahri Interpretation

Shah Latif presents the longing of a lover who pleads with the beloved to shoot an arrow, knowing that the wound will bring them closer. In the cultural context of Sindh, hunting with bows and arrows was common, and the imagery of the stricken bird falling into the hunter's lap is significant. The lover desires to be wounded because the pain will justify nearness. The metaphor also aligns with Islamic teachings that trials are a pathway to nearness to the Divine. The poem reflects that suffering endured for love is not a burden but an honour.

Batni Interpretation

On a deeper level, Shah Latif speaks of divine love, where the "arrow" is the trial sent by God, and the "lap" represents divine embrace. A Sufi concept is expressed here, as the lover seeks the destruction of the ego to attain unity with the Beloved. The idea of being "wounded" by the arrow symbolizes the Sufi's journey—one must endure hardships to reach the Divine. As Rumi states, "The wound is the place where the Light enters you." Shah Latif implies that spiritual wounds purify the soul. The mention of "meeting face to face" echoes the Quranic concept: "Whoever hopes to meet their Lord, let them do good." (Quran, 18:110). The poet teaches that trials are divine gifts, and one can only reach the ultimate truth by embracing them.

YMK-D01-B09

Line-by-Line Translation	Sindhi Text
Where the beloved strikes and pierces with the arrow of love,	جِتي حَبِيبَ هَڻَنِ، پَرِي نائُڪَ نِينهَن جي،
There, the physicians lose their wisdom and become helpless in treatment.	تِتي طَبِيبَنِ، وَڃي وِڃا وِسَرِي.

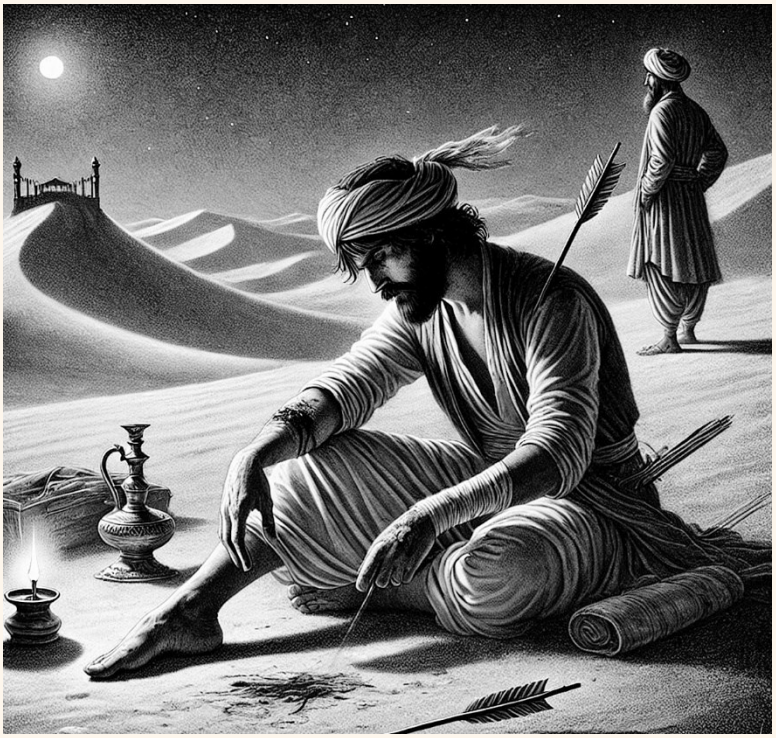
Zahri Interpretation

Shah Abdul Latif presents love as a powerful force that overpowers the intellect and worldly knowledge. Whether divine or earthly, the beloved strikes the lover's heart, causing a wound that no physical remedy can heal. The poet uses the image of the "physician" to symbolize rationality, which proves inadequate against the all-consuming nature of love. This reflects Sindhi cultural views of love as an overwhelming and transformative force, transcending all earthly understandings. The poem emphasizes how true devotion to the beloved requires embracing this suffering, even when it defies human intervention.

Batni Interpretation

On a mystical level, the poem illustrates how divine love's piercing effects purify the soul. The "physicians" here symbolize the limits of reason and scholarly knowledge, which cannot relieve the profound yearning for the Divine. The lover's wound is not physical, but a metaphor for the soul's deep longing for unity with God, a theme central to Sufi thought. The poet suggests that true transformation comes from surrendering to the pain of love, which leads the lover to spiritual

enlightenment as the ego dissolves in the immensity of divine love's intensity. This aligns with the Sufi journey, in which suffering becomes the pathway to attaining closeness to the Divine.



YMK-D01-B10

Line-by-Line Translation	Sindhi Text
If the Beloved strikes with love and grace,	هَٹي جَي حَبِيبُ، مُحبَتِي مَيا ڪَريِ،
I will not ask the physician; I will endure the wounds.	پُڇان ڪِينَ طَبِيبُ، هُوندَ گهاوَنِ سين ئِي گهارِيان.

Zahri Interpretation

Shah Abdul Latif expresses the deep devotion of a lover who willingly accepts the pain caused by the beloved. In this poem, the beloved's love strikes the lover, causing wounds that are not meant to be healed by humans. Whether the beloved is earthly or divine, the poet highlights that love's hardships should not be avoided but embraced as sacred trials. This reflects the Sindhi cultural belief that true love involves sacrifice and enduring hardship, illustrating that suffering is a natural part of divine affection. The acceptance of pain, rather than seeking a cure, is a testament to unwavering commitment and submission to the divine.

Batni Interpretation

On a mystical level, Shah Latif delves into the concept that the "wound" represents a profound spiritual transformation rather than physical pain. The lover's acceptance of the injury symbolizes surrender to divine love, where the ego is softened and the soul is purified. The poet's refusal to

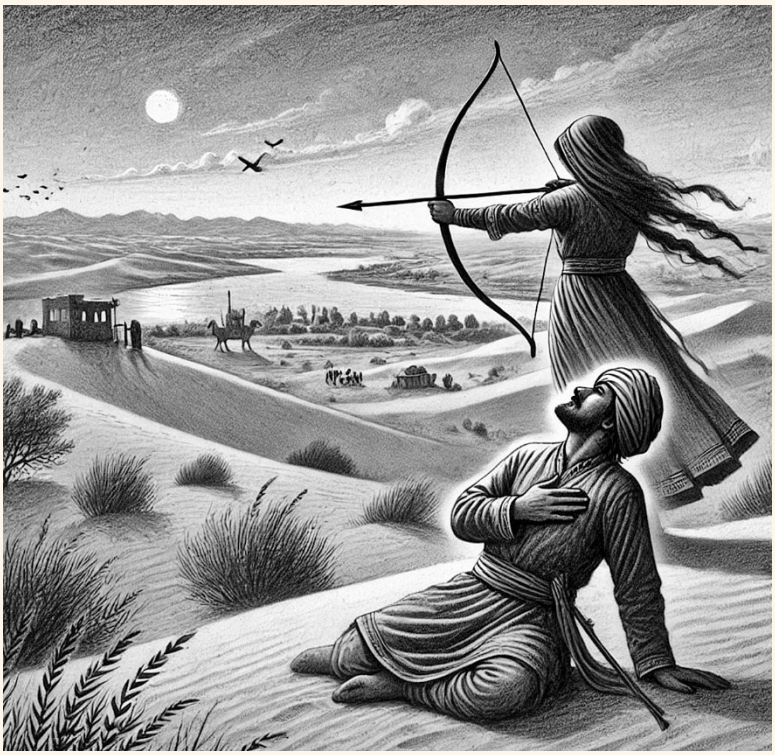
seek relief from the physician reflects the Sufi journey of accepting pain as a path to spiritual enlightenment. This aligns with the Sufi understanding that love's trials are necessary for the lover's progress toward union with the Divine. The pain becomes a conduit for deeper understanding and connection with the Beloved.

YMK-D01-B11

Line-by-Line Translation	Sindhi Text
The beloved pulled the bowstring, took aim, and released the arrow.	چوريِ چَنگُ ٻَنگُ لَهِي، حَبِيبَنِ هَنيوسِ،
It seems the arrow struck well as the wounded one lifted his head.	ڀُجهان ٻاڻُ لڳوسِ، ڪانارِئو ڪَرُ ڪَٽِي.

Zahri Interpretation

Shah Abdul Latif presents an image of love as a battlefield. The fully armed beloved draws the bow and shoots an arrow at the lover. The moment of impact is so intense that the lover instinctively lifts his head, acknowledging the blow. In 17th-century Sindh, archery was an ordinary skill and symbolized precision and control. This imagery reflects how love wounds deeply, yet the lover finds honour in enduring the pain. It also connects with Sufi narratives, where divine trials strengthen the seeker. The arrow represents both love's intensity and the test of endurance.



Batni Interpretation

This verse illustrates the mystical transformation of the seeker. The beloved (‘حَبِيبَنِ’) represents Allah, and the drawing of the bow signifies the Divine’s preparation to test the soul. When the arrow of love strikes, it is not a wound of despair but a moment of awakening. Lifting the head symbolizes the realization that suffering in divine love leads to nearness to the Ultimate Reality. Shah Latif presents love’s pain not as a burden but as an initiation into spiritual depth. The wound becomes a sign of divine selection, where the seeker sheds ego and moves toward *baqa* (abiding in God). This idea resonates with the Sufi path, where trials are not obstacles but passages to divine intimacy.

YMK-D01-B12

Line-by-Line Translation	Sindhi Text
Those struck by arrows groan, as iron pierces their bodies.	ڪانارِئا ڪُٽِڪَن، جَنِي لوهُ لِڳَنِ ۾،
In the battlefield of love, they lie drenched in red.	مَحَبتَ جي مَيدانَ ۾، پِئا لالَ لُڇَنِ،
They bind their own wounds and tend to their own pain.	پاڻِهين ٻَڌنِ پَٽِيُون، پاڻِهين چِڪِئا ڪَنِ،
Stay with these wounded ones for the night and witness their suffering.	وَٽان واڍوڙِيَنِ، رَهِي اَچِجي راتِڙِي.

Zahri Interpretation

Shah Abdul Latif paints a vivid picture of love’s battlefield, where the arrows of passion wound lovers. These arrows symbolize suffering, yet the wounded do not seek comfort from others. Instead, they endure silently, tending to their wounds, reflecting Sindhi rural traditions of resilience. The battlefield of love is a space where suffering is inseparable from devotion, and the wounded ones become symbols of steadfastness. Shah Latif urges the listener to spend time with such lovers, witnessing their silent endurance.

Batni Interpretation

This verse resonates with Sufi philosophy, where love’s battlefield symbolizes the path of divine yearning. The arrows are trials meant to strip away ego; the wounds are the seeker’s internal struggles. Tending one’s wounds signifies the Sufi path—one must bear divine longing alone. Unlike the Zahri interpretation, which focuses on outer endurance, the Batni view highlights the soul’s silent transformation through suffering. Shah Latif invites seekers to witness this sacred suffering as pain purifies the heart and brings closeness to the Divine.

YMK-D01-B13

Line-by-Line Translation	Sindhi Text
Let us spend a night with those who are wounded.	رَهِي اَڇِجي راتِڙِي، تَنِ وادِوڙِيَنِ وَٽاءَ،
Whose bodies ache with pain, whose wounds lie deep within.	جَنِ کي سُورُ سَريرَ ۾، گهتَ مَنجهان را گهاءَ،
Hiding from the world, they dress their wounds themselves.	لِڪائِي لَوڪاءَ، پاڻِهين ٻَدَنِ پَٽِيُون.

Zahri Interpretation

Shah Abdul Latif describes the unseen pain of faithful lovers who silently bear their suffering. These lovers are wounded, both outwardly and within, carrying their affliction secretly. The poet urges the listener to spend time with such souls, understanding their silent endurance. The wounded ones symbolize those deeply affected by love or devotion, yet they conceal their pain from society, tending to their wounds without seeking sympathy or help. Instead of presenting their suffering as mere hardship, Shah Latif elevates it as a noble state of quiet devotion, emphasizing the dignity of solitude.

Batni Interpretation

Shah Latif presents the "wounded" as those undergoing spiritual transformation. Their suffering is not just the pain of love but a process of soul purification. The dressing of wounds symbolizes the Sufi journey, where trials refine the seeker, peeling away attachments to the self. Unlike the Zahri perspective, which highlights endurance, the Batni interpretation sees suffering as an intimate dialogue with the Divine. Those who bear wounds in silence are not merely enduring—they are being sculpted by divine love. The concealment of pain represents a spiritual state where the seeker moves beyond the need for worldly comfort, embracing an inner reality that only those on the path can comprehend.

YMK-D01-B14

Line-by-Line Translation	Sindhi Text
They bind their own bandages; they cleanse their own wounds	پاڻِهين ٻَدَنِ پَٽِيُون، پاڻِهين ڏَکَ ڏُئَن،
The healers have abandoned them, whether they die today or tomorrow	ويجَنِ وِرِڇِي ڇَڏِئا، اَڄُ ڪِي ڪالَھ مَرَن،
They tell no one, that pain resides in our hearts	ڪَنهِن کي ڪِينَ ڇَوَنِ، تَہ دَردُ اَسان جي دِلِ ۾.

Zahri Interpretation

Shah Abdul Latif portrays an individual left to heal their wounds, symbolizing patience and self-reliance. In 17th-century Sindh, where physicians (‘ويجَنِ' - healers) played an essential role, their

absence signifies isolation. The poet highlights a struggle where the protagonist endures hardship alone, much like the Sufi path, where one must trust God rather than seek worldly cures. This also reflects Islamic teachings of *sabr* (patience) and *tawakkul* (reliance on God), where divine support is the only relief. The poem's subject could be a lover, a wanderer, or a seeker of truth, each navigating their path through deeply personal and spiritually significant trials.

Batni Interpretation

Shah Latif uses the imagery of wounds as a metaphor for spiritual longing—pain that no earthly remedy can heal. The 'wounded' are those yearning for divine union, experiencing suffering that purifies the soul. Tending to one's wounds signifies *mujahada* (spiritual struggle), where trials strip away worldly attachments. Unlike mere endurance, this suffering leads the seeker toward deeper self-awareness and reliance on Divine grace. The rejection by 'healers' represents how traditional religious structures often fail to grasp the depth of the mystical path, leaving the seeker to journey alone toward inner illumination.

YMK-D01-B15

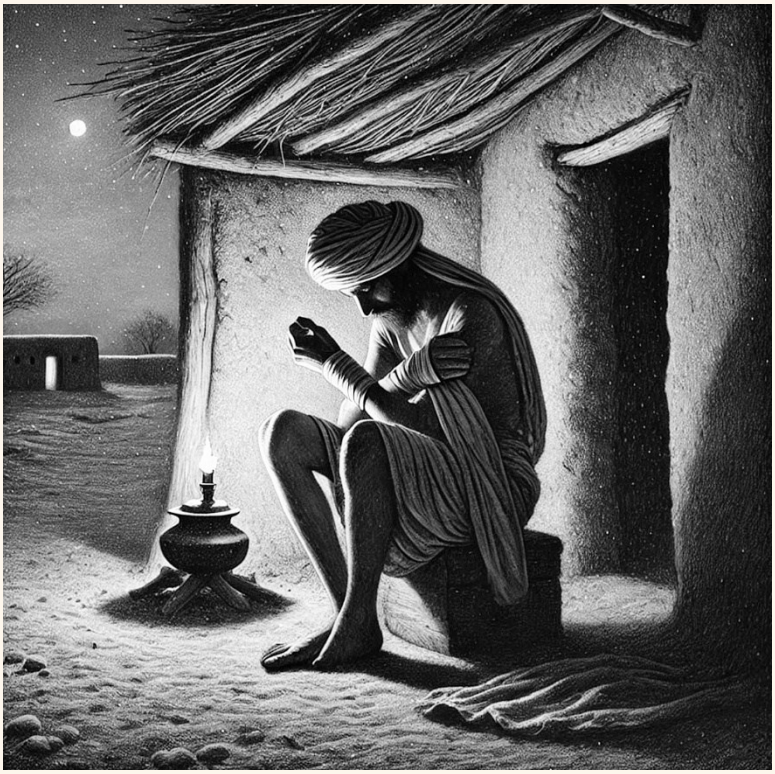
Line-by-Line Translation	Sindhi Text
In the wounded one's hut, even today, groans and cries echo.	وادوڙِڪِيءَ مَنَهِينءَ، اَڄُ پُڻ ڪَنجهو ڪَنجَهه.
If night falls upon them, they bind their wounds themselves.	جَي پُڻ پَيِيَن سَنجَهه، تَہ هُو پِنِيُون هُو پَنِيُون.

Zahri Interpretation

Shah Abdul Latif describes the suffering of the wounded, symbolizing those deeply immersed in love. Their groans and cries echo, signifying that their pain remains unhealed. Unlike worldly afflictions that heal with time, love's wounds persist. The lovers tend to their wounds in solitude, concealing their pain from society. The imagery of night ('سَنجَهه') represents a time of reflection when they embrace their suffering, turning it into a source of inner strength. In rural Sindhi Sufi culture, silent endurance is seen as a virtue. Shah Latif extends this concept to the lovers, portraying them as unshaken resilience and unwavering devotion figures.

Batni Interpretation

On a deeper level, Shah Latif speaks of the soul's wounds inflicted by separation from the Divine. The 'hut' represents the human heart, where longing and pain reside. The cries of the wounded symbolize the soul's yearning for reunion with its Creator. Unlike physical wounds, these wounds deepen over time, refining the seeker's heart and burning away illusions of the self. Nightfall signifies a moment of spiritual solitude when the seeker's connection with the Divine is most intense. Dressing wounds represents the seeker's journey toward enlightenment—where trials, rather than breaking them, transform them into gateways to divine love.



YMK-D01-B16

Line-by-Line Translation	Sindhi Text
In the wounded one's dwelling, even today, cries of pain continue.	وادوڙِڪِيءَ مَنَهِينءَ، اَڄُ ٻُڌُ ڪِهَڙِي دانهَن،
The healer lifted the arm and examined the wound.	ويڇَ وَرائي ٻانهَن، چوريِ چاڪَ نِهارِئا.

Zahri Interpretation

Shah Abdul Latif Bhittai describes the suffering of wounded lovers who groan in pain, their wounds still bleeding. The hut symbolizes a place of sorrow, where those struck by love's trials gather. The setting sun intensifies their longing, reminding them of their beloved. The poem could also reference legendary lovers of Sindhi folklore who endured hardship in pursuit of love and devotion.

The healer's arrival suggests the hope of relief, yet the wounds remain untreated. Lifting the arm to examine the wound represents a careful search for healing—like a spiritual guide gently uncovering inner suffering. However, as Islamic teachings emphasize, true healing often comes through divine grace rather than worldly remedies.

Batni Interpretation

Shah Latif presents the wounded as seekers whose suffering is not merely physical but a sign of spiritual longing. Their cries echo the soul's yearning for divine union, reflecting the inner pain of separation. The hut represents the heart, where love's wounds grow deeper instead of fading.

The healer serves as a symbol of divine grace rather than a mere spiritual master. His examination of the wound signifies the unseen forces that shape the seeker's path—sometimes through trials and moments of mercy. The unhealed wound reminds us that longing for the Divine is not a temporary state but an ongoing transformation toward enlightenment.

YMK-D01-B17

Line-by-Line Translation	Sindhi Text
The poor wounded ones, enduring suffering with patience,	ويچارا وادوڙ، سَدا شاڪِرَ سُورَ سين،
Even when pushed to the edge, seek no relief—only the path ahead.	تاڻِين مَٽي توڙ، اوري ڪَنِ نَہ آسِرو.

Zahri Interpretation

Shah Abdul Latif describes the resilience of the wounded, representing those who endure suffering without complaint. Whether in love, war, or hardship, they remain steadfast. The phrase 'سَدا شاڪِرَ سُورَ سين' (enduring suffering with patience) suggests that hardship must be met with fortitude rather than despair. The refusal to seek external aid ('اوري ڪَنِ نَہ آسِرو' - seek no relief) highlights their inner strength. However, this choice reflects a deep commitment to perseverance rather than mere isolation. Unlike those who succumb to misfortune, they continue forward, seeking meaning in hardship rather than escape.

Batni Interpretation

On a deeper level, the wounded symbolize Sufi seekers who embrace divine tests without wavering. Their pain is not a burden but a purification of the soul. 'تاڻِين مَٽي توڙ' (pushed to the edge) symbolizes the trials that strip away attachments, leaving only devotion to the Divine. Unlike ordinary suffering, their pain elevates them, drawing them closer to the eternal truth. Their refusal to seek relief is not a rejection of aid but a submission to God's will. In this, they embody *ridha* (contentment with divine decree), where even hardship becomes a pathway to attaining nearness to the Beloved.

YMK-D01-B18

Line-by-Line Translation	Sindhi Text
The wounded cry out, always immersed in pain.	وادوڙِيَنِ وائِي، سَدا آهي سُورَ جِي،
That which they hold in their heart, they never reveal.	جيڪا اَٽِن مَنَ ۾ِ، سَلَنِ نَہ سائِي،
This is the only path—search, and you will see the story.	اوڙَڪِ اِهائِي، ڳولِئو ڈِسَنِ ڳالِهڙِي.

Zahri Interpretation

Shah Abdul Latif Bhittai describes the state of the 'وادوڙِيَنِ' (wounded ones), who endure suffering without revealing their pain. Their wounds are not physical but symbolic of deep emotional and existential struggles. The poet highlights that genuine hardship is often hidden, known only to the sufferer. When he says, 'اوڙَڪِ اِهائِي، ڳولِئو ڈِسَنِ ڳالِهڙِي' (This is the only path—search, and you will see the story), he suggests that understanding suffering requires direct experience. The poem reflects the Sufi belief that love and sorrow are not fleeting but become embedded in one's soul. The poet urges those who seek wisdom to engage deeply with life's trials rather than remain detached observers.

Batni Interpretation

Shah Latif elevates the suffering of the 'وادوڙِيَنِ' (wounded ones) beyond mere worldly affliction, presenting it as a sign of divine attraction. Their silence about their wounds reflects the Sufi principle of concealing one's spiritual trials from those who cannot understand. 'سَدا آهي سُورَ جِي' (always immersed in pain) echoes the soul's longing for reunion with its origin, much like the primordial covenant between God and human souls. Unlike previous poems, this verse emphasizes that those who embark on the spiritual path must search within themselves rather than rely on external guidance. The 'same story' repetition implies that seekers across generations face the same fundamental trials—distance from the Divine and the yearning to return. Proper understanding, Shah Latif implies, is not found in words alone but in living the journey firsthand.

YMK-D01-B19

Line-by-Line Translation	Sindhi Text
The healthy ones do not know about suffering or how the wounded live.	سَگَهِنِ سُڌِ نَہ سُورَ جِي، نَہ گهايَلَ ڪِيئَن گهارِينِ،
Lying on the ground, the wounded do not even turn sides.	ٻِئَلَ پاسو پَتَ تانْ، وادوڙِئا نَہ وارِينِ،
They burn within, longing for the Beloved, shedding silent tears.	پَر ۾ِ پَچَنِ پِرينءَ کي، هَئَي هَنجُون هارِينِ،
Remembering the Beloved, they weep through the night.	سَجَنُ جِي سارِينِ، تَنِ رويو وِهامِي راتِڙِي.

Zahri Interpretation

Shah Abdul Latif contrasts those untouched by sorrow with those consumed by it. The 'سَگھنِ' (healthy ones) represent those who live in comfort, unaware of the depth of love's pain, while the 'گھايَلَ' (wounded ones) endure silent suffering. The imagery of 'lying motionless' ('پِئَلَ پاسو پَتَ تانْ') symbolizes a state where sorrow is so profound that even movement becomes a burden. Unlike mere grief, this suffering is transformative—it brings the lover closer to the Beloved. Their tears are not despair but yearning, turning the night into a remembrance vigil. Shah Latif suggests true love is not a passing emotion but an enduring state reshaping the soul.

Batni Interpretation

Shah Latif unveils a deeper mystical reality—the 'wounded ones' are not merely sorrowful lovers but seekers consumed by divine longing. Their motionless state reflects complete surrender (*taslim*), where worldly desires fade, leaving only the yearning for the Divine. The 'burning within' is not just pain but a spiritual purification, where suffering becomes a medium of divine closeness. Their silent tears embody dhikr (remembrance), a purification that strips away illusions and unveils the deeper reality. Instead of framing this as *fana* (self-annihilation) alone, Shah Latif emphasizes *sabr* (patient endurance) as the path to divine proximity. The night-long weeping is not just sorrow—it is the soul's persistent call, much like a moth drawn to the flame, knowing the pain yet unable to resist its radiance.

YMK-D01-B20

Line-by-Line Translation	Sindhi Text
The healthy ones know nothing of pain, but the afflicted cry out.	سَگهنِ سُڌِ نَہ سُورَ جِي، ٿا رُڻڪَنِ رَنجُورِي،
They have fallen to the ground, burdened by destiny.	پِئا آهِينِ پَٿَ ۾، مَٿِنِ مامُورِي،
Latif says, those struck by love always remain in sorrow.	لَڳِيَنِ لَنئُن لَطِيفُ چئَي، سَدا جِيءَ سُوْرِي،
Those whose love is complete; they weep through the night.	پِرتِ جَنِ پُوري، تَنِ رويو وِهامِي راتِڙِي.

Zahri Interpretation

Shah Abdul Latif highlights the contrast between those who live in ease and those who suffer the pains of love. The 'سَگهنِ' (healthy ones) symbolize people unaware of the struggles faced by true lovers. Meanwhile, the 'رَنجُورِي' (afflicted) are those consumed by love, unable to escape their suffering. The phrase 'پِئا آهِينِ پَٿَ ۾' (fallen to the ground) depicts the utter exhaustion of the lover, weighed down by fate. Shah Latif affirms that love is not an easy path—it demands absolute surrender. The closing lines emphasize that those with true love do not simply experience fleeting emotions; their love is profound, causing them to spend sleepless nights in ceaseless longing. This echoes Quranic ideas of endurance and longing for the divine, where true devotion is tested through trials: "Do people think they will be left alone because they say: 'We believe,' and will not be tested?" (Quran, 29:2).

Batni Interpretation

On a deeper level, Shah Latif describes a seeker's spiritual journey (*salik*). The 'healthy ones' are those still trapped in the illusion of worldly comfort, unaware of divine longing. The 'afflicted' are *ahl-e-ishq* (people of divine love), whose suffering is not physical but spiritual—a state where worldly attachments dissolve, leaving only the ache for the Beloved. The phrase 'fallen to the ground' signifies *fana* (self-annihilation), where the ego collapses under divine love. 'Burdened by destiny' reflects *qadr* (predestination), as the seekers realize their path was written before creation. Shah Latif's reference to 'weeping through the night' mirrors spiritual longing, where tears become the language of the soul yearning for reunion. Just as Layla remained Majnun's sole focus, so too does the Divine consume the Sufi's heart. In this path, suffering is not a curse but a gift that purifies the soul for ultimate union with God.

YMK-D01-B21

Line-by-Line Translation	Sindhi Text
The afflicted ones cry out, always immersed in pain.	رَنجُورِيَن رُڙڪَ، سَدا آهِي سُورَ جِي،
Those who experienced their sorrow found no relief.	ڪَنهِن جَنهِن ڏُکَ ڏَسائِيا، لَڌِيَن ڪِينَ جُڙِّڪَ،
Yet in this lamentation, they reached the presence of the Beloved.	اِنَ يَلارِيءَ يُڙِڪَ، نيئِي هيڪَرَ حُضُورِي ڪِئا.

Zahri Interpretation

Shah Abdul Latif presents the grief of separated lovers, who continually weep due to their suffering. The 'رَنجُورِيَن' (afflicted ones) symbolize those whose hearts are wounded by love, experiencing constant sorrow. The phrase 'لَڌِيَن ڪِينَ جُڙِّڪَ' (found no relief) reflects a universal truth: some forms of suffering cannot be healed by worldly means. However, Shah Latif does not leave the lovers in despair; he offers an insight—genuine lamentation, when sincere and unwavering, becomes a means of attaining proximity to the Beloved. The phrase 'نيئِي هيڪَرَ حُضُورِي ڪِئا' (reached the presence of the Beloved) signifies that through their tears and longing, they attain a higher state of closeness, reminiscent of the Quranic concept of patience: "And seek help through patience and prayer, and indeed, it is difficult except for the humbly submissive." (Quran, 2:45).

Batni Interpretation

Beyond the surface of earthly suffering, Shah Latif conveys a mystical truth: the 'رَنجُورِيَن' (afflicted ones) pain is not merely personal loss but the longing of the soul for divine reunion. The line 'لَڀِيَن ڪِينَ جُڙِڪَ' (found no relief) symbolizes the futility of seeking solace in worldly distractions—only God can soothe the burning heart. The phrase 'نيئِي هيڪَرَ حُضُورِي ڪِنَا' (reached the presence of the Beloved) mirrors the Sufi concept of self-annihilation where suffering erases the self and leaves only the Divine. This suffering is not meaningless; it is the fire that purifies the soul, much like Mansur al-Hallaj, who, despite persecution, found unity with God in his cry of Ana al-Haqq ("I am the Truth"). Shah Latif reveals that the path of *ishq* (divine love) is one of loss and endurance, but in its depths lies the ultimate union.

YMK-D01-B22

Line-by-Line Translation	Sindhi Text
O mother, I do not trust those who shed tears.	آئِلِ اُنِ نَہ وِسَهان، هَنجُون ڇِي هارِينِ،
They bring water to their eyes to show it to the world.	آڻِئو آبُ اَکِيُنِ مان، ڏيهَ ڪي ڏيکارِينِ،
Those who truly remember the Beloved neither cry nor complain.	سَڄَنُ ڇِي سارِينِ، سي نَہ رُونِ نَہ ڇُوَنِ ڪِي.

Zahri Interpretation

Shah Abdul Latif differentiates between true love and superficial displays of sorrow. He addresses a universal theme: those who genuinely suffer in love do not exhibit their pain for public attention. The line 'آئِلِ اُنِ نَہ وِسَهان' (I do not trust those who shed tears) implies skepticism towards those who express grief excessively. The phrase 'آڻِئو آبُ اَکِيُنِ مان' (bring water to their eyes) suggests that some display their sorrow for sympathy rather than experiencing real anguish. Shah Latif then presents the opposite: those whose love is genuine do not outwardly cry or seek validation. This reflects Islamic teachings on sincerity (*ikhlas*), where true devotion remains hidden. The Quran states: "And they give food in spite of love for it to the needy, the orphan, and the captive, [saying,] 'We feed you only for the countenance of Allah. We wish not from you reward or gratitude.'" (Quran, 76:8-9). True devotion, like true love, needs no witness.

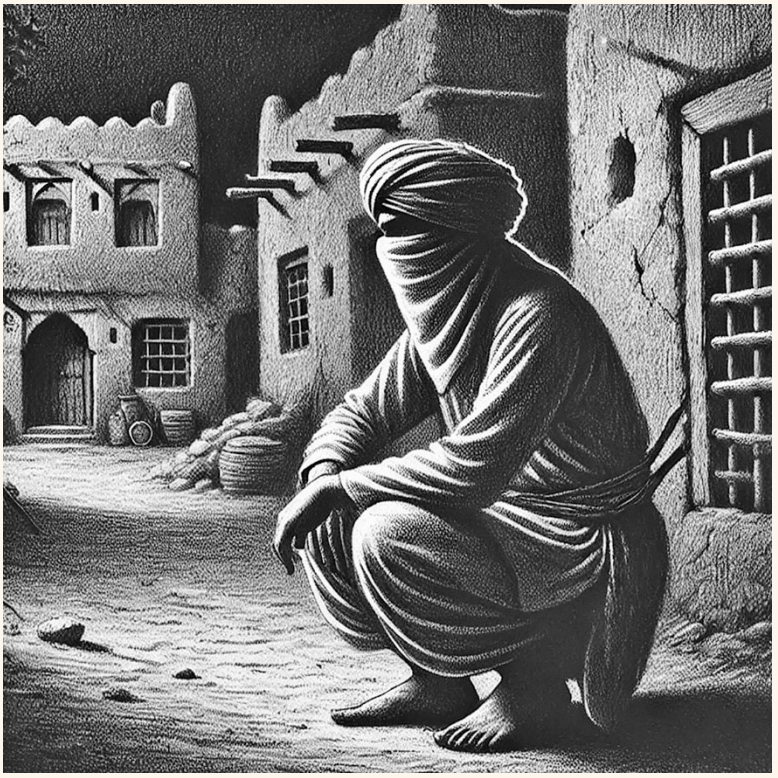
Batni Interpretation

Shah Latif delves deeper into the spiritual significance of silent devotion. The 'false mourners' represent those who seek validation through performative grief, contrasting with the genuine seekers who conceal their suffering. The phrase 'سَڄَنُ ڇِي سارِينِ' (those who remember the Beloved) reflects a state where love transcends worldly emotions, dissolving into *tawakkul* (trust in God). Unlike worldly sorrow, which seeks acknowledgment, divine love requires solitude and inner fortitude. Here, patience (*sabr*) becomes a means of purification rather than mere restraint. Shah

Latif teaches that longing for the Divine is not measured in tears but in silent steadfastness, where the heart remains absorbed in remembrance without needing external validation.

YMK-D01-B23

Line-by-Line Translation	Sindhi Text
If you wish to unite with the Beloved, learn from the ways of thieves.	جَي يانيَين پِرينءَ مِڙَانَ، سِکُ چوَران کِي ڏات،
They take pleasure in staying awake, longing throughout the night.	جاڳَنُ جُسَنُ جَنِ کي، سِکَنُ سَجَيائِي راتِ،
When they return, they keep silent and say nothing.	اُجهِي ٻُجهِي آيا، وائِي کَنِ نَہ واتِ،
Even if they are placed on the gallows, they do not reveal anything.	سَلي سُوريءَ چاڙِهِئا، بَيانُ کَنِ نَہ باتِ،
Even if the blade slaughters them, they do not abandon their secret.	توڻي کُسَنِ کاتِ، تَہ ساڳِي سَلَنِ کِينَ کِي.



Zahri Interpretation

Shah Abdul Latif uses the metaphor of thieves to teach seekers discipline on the path of love. Just as thieves remain awake at night, hiding their actions and never revealing their secrets, true lovers must endure sleepless nights longing for their Beloved while keeping their suffering hidden.

The phrase 'سَلي سُوريءَ چاڙهِنا' (even if they are placed on the gallows) implies unwavering commitment, even in the face of severe hardship. This aligns with the Islamic principles of *sabr* (patience) and *tawakkul* (trust in God), reinforcing that divine love demands endurance and sacrifice. The protagonist here is a devoted lover who endures trials in pursuit of spiritual fulfillment.

Batni Interpretation

Shah Latif conveys a more profound Sufi teaching, where the 'thief' symbolizes the *salik* (seeker), quietly navigating the unseen path of divine love. The 'night vigil' represents *muraqaba* (spiritual meditation), where the heart longs for *ma'rifah* (divine knowledge). The seeker's silence reflects the mystical concept of *Kitman* (concealment), as genuine spiritual experiences cannot be spoken. The reference to the gallows echoes the sacrifices made by spiritual martyrs like Mansur al-Hallaj and Sarmad Kashani, who upheld divine love despite suffering. Shah Latif teaches that seekers must endure trials with silent resolve, for true devotion must remain hidden from the uninitiated.

Dastan 2: True Healing

Dastan Introduction

In the vast landscape of human experience, the search for healing from suffering is a universal quest. Shah Abdul Latif Bhittai, the 17th-century sage of Sindh, masterfully navigates this profound journey in this Dastan, using the potent symbol of the Tabeeb (physician) and the *Aggah* (sick or afflicted one) to explore the nature of pain, the limits of worldly remedies, and the ultimate source of solace.

In 17th-century Sindh, the figure of the *Vej* (traditional healer) was a familiar one, consulted for ailments of the body. Latif takes this everyday reality and elevates it to a spiritual plane. On the Zahri (exoteric) level, his verses depict relatable scenes: patients frustrated with incompetent healers, the futility of *Daroon* (medicines) that bring no relief, and the simple wisdom of seeking good company and avoiding harmful influences. We see individuals arguing with physicians, ignoring sound advice, and consequently, prolonging their suffering. Conversely, those who humbly seek the company of true healers and embrace self-restraint (*Kiri*) find their strength restored.

However, it is in the Batni (esoteric) interpretation that the Dastan unfolds its deepest truths. The "sickness" often transcends the physical; it is the anguish of the soul, the pain of separation from the Divine, the *Sajjan* (Beloved). The worldly physician, with his limited understanding and material cures, becomes a metaphor for any external, superficial approach to this profound inner ache. Latif's protagonist often dismisses these physicians, sometimes even chiding them, "O

physician, you are not the one, for you do not understand my pain." The medicines are to be buried, for the ailment is not of the body but of the heart yearning for its *Hoot* (Beloved).

A striking theme emerges: the pain itself can be a sacred affliction, a "wound of wisdom" bestowed by the Beloved, or a condition cherished because it might draw the *Dost* (Friend) near. In such cases, a cure is not desired if it means losing that precious connection. The ultimate *Tabeeb*, the true healer, is unequivocally the Divine. His presence, the "sight of the Beloved" (*Deedar*), is the only *Daroon* (remedy) that can bring complete *Sehat* (health) and *Kal* (well-being). This healing is often instantaneous, a miraculous transformation that worldly efforts, even over years, could not achieve.

This Dastan, therefore, is not merely a commentary on medical efficacy. It is a profound spiritual discourse on discerning true guidance from the false, recognizing the limitations of material solutions for spiritual maladies, and cultivating an unwavering faith in the *Sahib* (Master) as the ultimate refuge. Latif urges the seeker to abandon superficial distractions and turn inward, to embrace the often-painful path of spiritual refinement, and to find solace and wholeness in the proximity of the Divine. True healing is realized when the remedies lie not in the physician's pouch, but in the heart's bond with the Eternal.

۞۞۞ *Verses of the Dastan* ۞۞۞

YMK-D02-B01

Line-by-Line Translation	Sindhi Text
O physician, you are not the one, for you do not understand my pain.	تَنَ طَبِيبَ نَہ تُون، سُڌِ نَہ لَهين سُورَ جِي،
Gather your medicines and bury them in the ground.	ساندِ پَنهِنجا دَڀَڙا، کَڏَ کَڻِي ۾ ڀُون،
I do not desire a life that is without my Beloved.	ڪانَہ گُهرِجي مُون، حَياتِي هوتَنِ ريءَ.

Zahri Interpretation

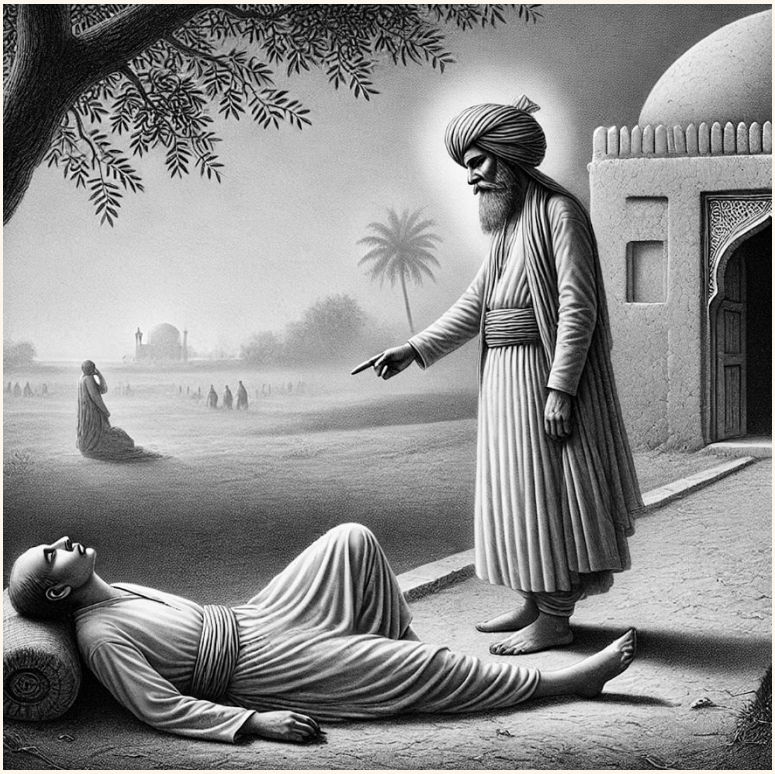
Shah Abdul Latif presents the dialogue of a love-stricken soul rejecting worldly remedies for a deeper, unhealed pain. The 'طَبِيبَ' (physician) symbolizes those who offer physical cures but remain unaware of spiritual suffering. The poet dismisses their medicine, declaring that no earthly treatment can heal his wounds. The phrase 'کَڏَ کَڻِي ۾ ڀُون' (bury them in the ground) signifies the futility of worldly remedies in matters of the heart. The final line clarifies that his pain is not a disease—it is separation from the Beloved. This aligns with the Islamic concept that true fulfillment comes from divine closeness. Shah Latif's protagonist is a lover who, like Sassui, longs for Punhun, rejects all comforts that do not lead to the ultimate union.

Batni Interpretation

At a deeper level, Shah Latif reveals a seeker's anguish that no material solution can soothe. The 'طَبِيبَ' (physician) is anyone clinging to worldly logic, unable to fathom the yearning of the soul for its Source. The pain here is spiritual estrangement—a longing that transcends the reach of any remedy. When the poet commands to 'bury them in the ground,' he urges the seeker to discard superficial distractions and turn inward. The last line voices the seeker's resolve to live only in the presence of the Divine, echoing the Sufi path of inner surrender. Shah Latif's message is not about death or survival but about living with the ache of divine absence. Genuine seekers do not seek relief—they embrace the wound, which signifies their closeness to the One.

YMK-D02-B02

Line-by-Line Translation	Sindhi Text
They argued with the physicians but did not follow their advice.	ويجَنِ سين وائِيءَ ٻِئا، ڪِريِ نَہ ڪِئائُون،
If they had accepted the guidance, they would have regained strength.	ڇِي پَندِ پارِئائُون، تَہ سِگھائِي سَگھا ٿِئا.



Zahri Interpretation

Shah Abdul Latif describes a scenario where those suffering reject the wisdom of their genuine healers. The 'ويجَنِ' (physicians) symbolize those who offer genuine guidance, whether in the form of medical treatment, spiritual leadership, or divine wisdom. Instead of heeding their counsel, people argue and disregard their advice, leading to prolonged suffering. The phrase 'جِي ڪَندِ پارِئائُون' (if they had accepted the guidance) highlights that healing—whether physical, moral, or spiritual—requires submission to knowledge. This echoes Islamic teachings on following divine instruction, as seen in the Quran: "But those who repent after their wrongdoing and reform, indeed, Allah will turn to them in forgiveness." (Quran, 3:89). Shah Latif's message applies not just to bodily ailments but to the human soul, which remains weak unless nourished by divine guidance and timeless truths. His protagonist represents those who, despite needing help, resist the very means that could restore them.

Batni Interpretation

At a deeper level, Shah Latif presents the tension between the soul's inner yearning and the ego's resistance. The 'ويجَنِ' (physicians) are more than spiritual teachers—they embody divine mercy guiding the seeker home. Those who dispute them reflect a heart clouded by pride and illusion. Their failure to 'regain strength' alludes to a missed chance for awakening, a moment when inner renewal was possible but deliberately forsaken. Rather than preaching doctrinal surrender, Shah Latif subtly illustrates that transformation requires humility, attentive listening, and readiness to change. The message is simple but profound: the journey begins when one abandons resistance and begins to listen genuinely.

YMK-D02-B03

Line-by-Line Translation	Sindhi Text
They argued with the physicians but did not restrain themselves.	ويجَنِ سين وائِيءَ ٻِئا، ڪِريِ ڪَنِ نَہ ٻانَ،
Now they lie helpless, see how suffering has overtaken them.	اَڳها اِنَ اُهجانَ، پَسو سُورَ سِجهايا.

Zahri Interpretation

Shah Abdul Latif describes individuals who disregard the advice of their genuine physicians, leading to their downfall. The 'ويجَنِ' (physicians) symbolize genuine guides—those who offer wisdom and healing, whether physically or spiritually. Instead of listening, the people argue and fail to restrain themselves from harmful actions. The phrase 'پَسو سُورَ سِجهايا' (see how suffering has overtaken them) illustrates the consequences of their defiance. This aligns with Islamic teachings, where rejecting divine guidance results in hardship: "And if only the People of the Book had believed and feared Allah, We would have removed from them their misdeeds." (Quran, 5:65). The protagonist represents those who, by neglecting wisdom, bring suffering upon themselves. Shah

Latif's message is clear—those who ignore the teachings of wise or genuine physicians will eventually fall, bearing the consequences of their stubbornness.

Batni Interpretation

At a deeper level, Shah Latif shows how inner suffering arises when the heart resists awakening. The 'ويجَنِ' (physicians) represent illuminated hearts—those who offer the soul a path toward alignment with truth. Yet the ego's resistance ('ڪِري ڪَنِ نَہ پانَ' – did not restrain themselves) blocks this light. This is not just disobedience but a withdrawal from inner stillness. The result is a soul lost in confusion, symbolized by 'lying helpless.' This helplessness is not punishment, but the natural state of a self estranged from its origin. Shah Latif suggests that awakening begins not by grand effort but by listening inwardly—by letting truth dismantle the self until surrender dawns.

YMK-D02-B04

Line-by-Line Translation	Sindhi Text
Sick became cured, those who sat in the company of physicians.	آگها ئِي سَگها ٿِئا، جي وينا وَتِ ويجَنِ،
The physicians, with compassion, healed them completely.	نَرسِي طَبِيبَنِ، چيني هُوندَ چَگّا ڪِئا.

Zahri Interpretation

Shah Abdul Latif describes how those who sought the company of physicians and followed their advice were healed. The 'ويجَنِ' (physicians) symbolize healers who provide remedies not only for physical ailments but also for spiritual struggles. The phrase 'جي وينا وَتِ ويجَنِ' (those who sat in the company of physicians) highlights that wisdom and healing come from staying close to the knowledgeable. This aligns with Islamic teachings that emphasize seeking knowledge and guidance from scholars and saints. The Quran states: "Ask those who know if you do not know." (Quran, 16:43). The protagonist represents those who approach wisdom with humility and benefit from it. Shah Latif's message is clear—spiritual and moral recovery is only possible when one sincerely submits to the guidance of the righteous, just as a patient must trust a physician to heal.

Batni Interpretation

At a deeper level, Shah Latif offers a glimpse into how true transformation arises from sincere association with those who carry inner light. The 'سَگها' (healed ones) are not just physically restored—they symbolize hearts awakened from distraction. The 'ويجَنِ' (physicians) represent carriers of inner wisdom whose gentle presence dissolves inner veils. When Shah Latif says 'جي وينا وَتِ ويجَنِ' (those who sat in the company of physicians), he points to the power of presence itself—a silent transmission of clarity. Healing happens not through debate but through absorption in awakened hearts. This transformation is less about theology and more about resonance—the soul sensing a deeper rhythm in sacred company.

YMK-D02-B05

Line-by-Line Translation	Sindhi Text
The physicians have deep concern for the weak.	آهي گهَڻو اَگهِن جو، تَرسُ طَبِيبَنِ،
They did everything they could, but without abstinence, nothing works.	ڪِئو وَسُ ويجَنِ، تان ڪِريءَ ري ڪِي نَہ ٿِئي.

Zahri Interpretation

Shah Abdul Latif presents a universal truth: even the best efforts of healers cannot cure those who refuse to follow their guidance. The 'طَبِيبَنِ' (physicians) symbolize compassionate guides—whether spiritual or medical—who genuinely care for their patients. They exhaust all means to heal, yet their efforts remain fruitless if the patients do not practice perseverance or abstinence. The phrase 'ڪِريءَ ري ڪِي نَہ ٿِئي' (without abstinence, nothing works) conveys that treatment alone is insufficient; one must also change one's actions. This aligns with Islamic teachings that *shifa* (healing) requires effort from both the healer and the afflicted. The Quran states: "Indeed, Allah will not change the condition of a people until they change what is in themselves." (Quran, 13:11). The protagonist represents those who need guidance but refuse to take responsibility for their healing, whether in worldly or spiritual matters.

Batni Interpretation

At a deeper level, Shah Latif portrays the healer's compassion as a reflection of divine care but warns that healing cannot reach a heart that clings to harmful patterns. The 'physicians' represent enlightened souls who offer paths to inner renewal, yet the one in pain must show readiness to receive. The line 'without abstinence, nothing works' highlights that spiritual progress needs restraint—one must stop feeding what weakens the soul. Shah Latif invites the seeker to rise from passivity into active alignment with truth. The cure exists, but it requires willingness, not stubbornness. Actual change begins when the desire for healing outweighs the familiarity of old wounds.

YMK-D02-B06

Line-by-Line Translation	Sindhi Text
The compassion of the physicians was of no use when they were ignored.	تَرسُ طَبِيبَنِ جو، جَڏَنِ ڪِئو نَہ جاتِ،
The medicine from the physicians became distant from them.	جَو ويجَنِ جي واتِ، دارُوئا نَنهِن دُورِ ٿِيا.

Zahri Interpretation

Shah Abdul Latif describes the fate of those who ignore guidance despite the sincere efforts of their healers. The 'طَبِيبَنِ' (physicians) represent those who provide wisdom and healing, whether in the form of physical medicine, moral instruction, or spiritual enlightenment. The afflicted

individuals disregard their counsel, widening the gap between them and their cure. The phrase ‘دارُوءَا تَنهِن دُورِ ٿِيَا’ (the medicine became distant from them) signifies that neglecting guidance results in an inability to benefit from it. This reflects Islamic teachings, where rejecting divine guidance leads to further loss: “And when they deviated, Allah caused their hearts to deviate.” (Quran, 61:5). Shah Latif’s protagonist represents those who, due to their arrogance or heedlessness, remain trapped in suffering. His message is clear—worldly or spiritual remedies only work when one accepts them with humility and sincerity.

Batni Interpretation

At a deeper level, Shah Latif teaches that healing the soul requires humility and inner awakening. The ‘physicians’ in this verse represent divine emissaries—prophets, saints, and spiritual guides—whose compassion is constant, even when ignored. The line ‘they were ignored’ reveals the danger of *ghaflah* (heedlessness), where the seeker remains closed to the truth. As a result, healing eludes them—not because it isn’t offered, but because the heart has turned away. Shah Latif reminds us that healing isn’t about receiving medicine but about becoming receptive to truth. When the ego hardens, even divine help feels distant. But when the heart softens, the cure is already nearby.

YMK-D02-B07

Line-by-Line Translation	Sindhi Text
The physicians tried every medicine and method on me.	دارُون ۽ ڪارُون، جانُ ڪِي ڪِئا ويجَ مُون،
They would give medicine with care, watching my pulse.	ٻُڌِي ڏِيندا ٻاجَھ جِي، نِھاريِ نارُون،
But only those whose Beloved attends to them find relief from suffering.	جَنِ جُون سيڻَ لَھَنِ سارُون، تَنِ تان ڏُکوندو ڏُورِ ٿِئي.

Zahri Interpretation

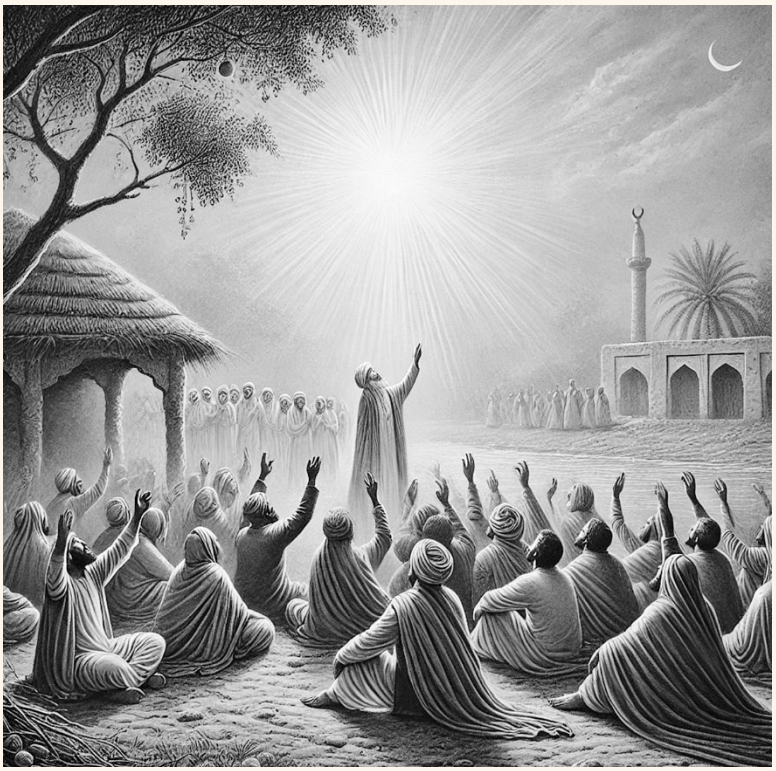
Shah Abdul Latif describes the limits of worldly remedies. Despite the physicians' best efforts, their treatments prove ineffective. The line ‘دارُون ۽ ڪارُون’ (every medicine and method) suggests that all available means were exhausted. The phrase ‘ٻُڌِي ڏِيندا ٻاجَھ جِي’ (giving medicine with care) highlights the kindness of the healers, yet their remedies fall short. True healing, Shah Latif asserts, comes not from human effort but from the Beloved. The final line echoes Islamic teachings that ultimate relief lies with Allah: “And when I am ill, it is He who cures me.” (Quran, 26:80). This reflects an Islamic belief that divine intervention is the true source of healing. The protagonist represents one who realizes that despite all human efforts, real comfort and relief come only from divine grace and presence.

Batni Interpretation

At a deeper level, Shah Latif uses the metaphor of attentive physicians to portray the limitations of purely external efforts. The line 'watching my pulse' speaks to the well-meaning care of guides and scholars, yet he hints that these efforts can only reach so far. True inner peace begins when the seeker's heart is lifted by something beyond technique or knowledge. When he says, "only those whose Beloved attends to them," it reflects the mystery of unseen grace—healing arrives not through formulas but when the seeker becomes inwardly aligned with mercy. Shah Latif shifts the focus from cure to connection, where the end of suffering is not an event but a transformation that begins when the heart becomes receptive to the Real.

YMK-D02-B08

Line-by-Line Translation	Sindhi Text
The sick gathered today and called upon health.	اَڳهن مِڙِيِ اَڄُ، ڪِئو سَڏُ صِحَتَ کي،
Pain fled far away when the Merciful One revealed His face.	ڏُورِ ڏُکَندا ويَڃُ، مِهرِيءَ مُنهُن ڏيکارِئو.



Zahri Interpretation

Shah Abdul Latif describes a moment where those suffering from illness come together, seeking relief. The phrase 'ڪِئو سَڏُ صِحَتَ کي' (called upon health) suggests their desperate plea for healing. Their affliction vanishes when the 'مِهرِيءَ مُنهُن' (Merciful One's face) is revealed,

symbolizing a divine or compassionate presence. In the Islamic tradition, *shifa* (healing) is ultimately in the hands of Allah. The protagonist represents those who recognize that no matter their suffering, true relief comes from divine intervention. The message is clear—when the Beloved shows His presence, all pain disappears.

Batni Interpretation

Beyond its surface meaning, Shah Latif's verse reveals the soul's longing for inner transformation. The 'sick' are not just physically afflicted—they represent hearts veiled from the truth. Their plea for 'صِحَتَ' (health) becomes a cry for clarity and spiritual alignment. When 'مِهرِيءَ مُنهُن' (the Merciful One's face) appears, it is not merely healing—it is awakening. Pain departs not through medicine but through intimate nearness to the Divine. Shah Latif reminds us that spiritual wholeness comes when the veil lifts and the inner eye opens. This is the healing of vision, not the body, when sorrow fades because the soul glimpses its true origin.

YMK-D02-B09

Line-by-Line Translation	Sindhi Text
The physicians were sitting when the Friend arrived at the door.	ويجَنِ وينيئي، دوسِتُ پيهِي دَرِ آيو.
Health spread through the body, bringing complete well-being.	صِحَتَ جِي سَرِيرَ ۾، كَلَ كَرِين پيئِي.
Pain vanished the moment the Wondrous One arrived.	پِيڙَ پَري ويئِي، اَچَنَّ سانُ عَجِيبَ جي.

Zahri Interpretation

Shah Abdul Latif describes a moment of complete transformation. The physicians sit helplessly by when the 'Friend' arrives at the door. His arrival brings immediate 'صِحَتَ' (health) and 'كَلَ' (well-being), causing pain to flee. The 'Friend' symbolizes a divinely gifted presence that any worldly healer cannot match. Shah Latif utilizes this contrast to demonstrate that genuine healing is not gradual but sudden and all-encompassing when divine grace intervenes. The protagonist realizes that medicine may soothe, but only the Beloved's presence can restore wholeness.

Batni Interpretation

At the spiritual level, Shah Latif's verse portrays the 'Friend' ('دوسِتُ') as a veiled metaphor for the Divine Self or guiding Presence. While the physicians represent knowledge and technique, they remain incomplete without divine nearness. When the 'Friend' arrives, the seeker's heart awakens to *ma'rifah* (inner knowing), and pain—symbolizing estrangement—dissolves. The phrase 'پِيڙَ پَري ويئِي' (pain vanished) signifies the end of inner conflict, not just physical distress. In Shah Latif's vision, healing is the soul's return to its true center.

YMK-D02-B10

Line-by-Line Translation	Sindhi Text
Abandon all medical knowledge, cast away the remedies.	ويڄَ وِڄائُون ڇَڏِ، دُورِ ڪَري ٻِئا ڊَيَڙا،
The medicines brought for the sick, discard them altogether.	آندِيَئِي جي اَڳهنِ لَئي، سي گورِيُون گورِيُنِ گَڏِ،
Call upon the Master, for He alone knows the true cause of this pain.	صاحِبُ سوئِي سَڏِ، جَو پَرکا لَهيْ هِنَ پِيڙَ جِي.

Zahri Interpretation

Shah Abdul Latif pleads to abandon conventional remedies in favour of divine intervention. The phrase 'ويڄَ وِڄائُون ڇَڏِ' (abandon all medical knowledge) suggests that worldly cures are insufficient for specific ailments. The poet calls for the removal of 'گورِيُون' (medicines), symbolizing reliance on material solutions. The final line, 'صاحِبُ سوئِي سَڏِ' (call upon the Master), directs attention to the ultimate Healer—God. The poem reflects the deep faith in divine healing, where suffering is often seen as a test, leading one closer to Allah. After exhausting all means, the protagonist represents a seeker who realizes that only the Divine can provide relief.

Batni Interpretation

At a deeper level, Shah Latif guides the seeker to detach from outer supports and entrust their soul entirely to divine wisdom. The 'physician' stands for a reason or external knowledge, while 'medicines' represent efforts rooted in the ego. These fail to address inner wounds known only to the Divine. The phrase 'صاحِبُ سوئِي سَڏِ' (call upon the Master) evokes a yearning not just for divine help but for unveiling the hidden cause of suffering. Through this, Shah Latif teaches that surrender is not weakness but the soul's alignment with its true origin. What appears as pain is often an invitation to awaken, and only the One who knows its root can guide the seeker toward genuine healing.

YMK-D02-B11

Line-by-Line Translation	Sindhi Text
The wounds of wisdom were given to me by the Beloved.	اِبرَ دانائي ڄي، مُون کي ڏِنا سَڄَڻين،
Defeated, O physician, do not waste your remedies on me.	هارِئا تَنِي تي، ويڄَ وِڃاءِ مَ ڊَيَڙا.

Zahri Interpretation

Shah Abdul Latif expresses gratitude for the pain bestowed upon him by the Beloved, referring to it as 'اِبرَ دانائي ڄي' (the wounds of wisdom). This suggests that his suffering is not a burden but a source of enlightenment. He then rejects the physician's attempts to cure him, saying, 'ويڄَ وِڃاءِ مَ ڊَيَڙا' (do not waste your remedies on me). This highlights the belief that not all suffering requires healing; some pain serves a higher purpose. In Islamic teachings, trials and tribulations are seen as

a means of purification. The protagonist represents a seeker who accepts suffering as a divine gift rather than something to be removed or healed by a physician.

Batni Interpretation

On a mystical level, Shah Latif reveals how certain forms of pain carry spiritual insight. The 'wounds' are not signs of affliction but marks of inner transformation. The Beloved's trials awaken hidden faculties of the heart, opening a path beyond intellect or material remedy. When Shah Latif says, "Do not waste your remedies on me," he affirms that healing lies not in medicine but in embracing this sacred ache. The seeker begins to recognize pain as a guide—an intimate companion shaping the soul toward spiritual maturity. Through surrender, what seems like suffering becomes a guiding light toward more profound understanding.

YMK-D02-B12

Line-by-Line Translation	Sindhi Text
O physician, do not waste your remedies; they will make no difference.	ويجَ وِجاءِ مَ ڏيَڙا، ڪَندا ڪونَ فَرَقُ،
The wounds inflicted by the Beloved have become my sustenance.	مُون کي ٿِيَا مَرَکُ، سُپِريان جا ڏَکَڙا.

Zahri Interpretation

Shah Abdul Latif dismisses worldly cures, emphasizing that no medicine can heal his suffering. The phrase 'ويجَ وِجاءِ مَ ڏيَڙا' (do not waste your remedies) suggests that conventional treatments are useless in his case. The reason becomes apparent in the second line: his wounds, caused by his 'سُپِريان' (Beloved), are not a source of misery but rather his sustenance. This suggests that pain, when endured for love, becomes a meaningful experience rather than something to be avoided or removed. In Islamic thought, suffering in devotion to God is seen as a test leading to purification. Like Majnun for Layla or Sassui for Punhun, the protagonist rejects external comfort, finding fulfillment in his trials.

Batni Interpretation

At the spiritual level, Shah Latif presents pain not as a burden but as a hidden provision on the seeker's path. The 'physician' reflects the limitations of intellect and worldly effort, while the 'wounds of the Beloved' reveal the sacred paradox at the heart of divine love. These wounds do not deplete—they nourish. What appears as suffering is the fire that forges the seeker's soul. Shah Latif shifts the understanding of pain from something to be cured to something to be absorbed with reverence. Through such trials, the soul begins to recognize its inner strength and draw closer to its source.

YMK-D02-B13

Line-by-Line Translation	Sindhi Text
O physician, do not give me medicine, lest I become well.	ويجَ مَ ٻُڪِي ڏي، اَلا چَڱِي نَہ ٿِيان،
For if I am cured, the Beloved may not come to see me.	سَجَنُ مانَ نَہ اَچي، ڪَرَ لاهُو ٿِي ڪَڏِهِين.

Zahri Interpretation

Shah Abdul Latif presents a paradoxical plea—he refuses medicine, not wishing to be cured. The phrase 'اَلا چَڱِي نَہ ٿِيان' (lest I become well) suggests that his illness is not a burden but a means to an end. The reason is revealed in the following line: he fears that if he recovers, the 'سَجَنُ' (Beloved) will have no reason to visit him. This reflects an emotional depth where suffering is valuable because it connects one to the source of love. In Islamic teachings, trials bring believers closer to God, as the Prophet Muhammad (PBUH) said: "When Allah loves a servant, He tests him." (Tirmidhi 2396). The protagonist here is the devoted lover who welcomes hardship, seeing it as the only way to maintain closeness to the Divine.

Batni Interpretation

On a deeper level, Shah Latif shows that the illness is not a weakness but a sacred condition that allows closeness to the Divine. The 'physician' represents external solutions or worldly comforts, while the speaker chooses to remain in need, because that need draws the Beloved near.

The line ‘lest I become well’ reveals a spiritual choice: to preserve the ache that keeps the heart awake. The poet shifts the idea of healing from the body to the soul’s desire for presence. In this light, pain becomes a form of remembrance, a quiet signal that the seeker still waits faithfully at Love’s doorstep.

YMK-D02-B14

Line-by-Line Translation	Sindhi Text
O defeated one, you brought harm to yourself through indulgence.	هارِئَا تو هِرِي، ڪُپَجُ ڪايا سين ڪِئو.
If you now restrain yourself, you may regain strength.	ڪِيئِي جَي ڪِرِي، تہ ٿُون تَوانو ٿِيين.

Zahri Interpretation

Shah Abdul Latif reprimands the individual who indulges in harmful behaviour, causing suffering. The phrase "تو هِرِي" (O defeated one) conveys regret, underscoring the consequences of one’s actions. The line ‘ڪُپَجُ ڪايا سين ڪِئو’ (you brought harm to yourself through indulgence) points to excessive desires leading to weakness or downfall. However, Shah Latif also offers a path to recovery: ‘ڪِيئِي جَي ڪِرِي’ (if you now restrain yourself), implying that through self-discipline and repentance, one can regain spiritual and physical well-being. This aligns with Islamic teachings on *tawbah* (repentance) and *taqwa* (piety or God-consciousness). The Quran states: “But those who committed sins, then repented and believed, indeed your Lord is Forgiving, Merciful.” (Quran, 7:153). The protagonist is a misguided soul, now urged toward self-restraint as a means of redemption.

Batni Interpretation

On a deeper level, Shah Latif explores the soul’s entrapment in its excesses. The word ‘هارِئَا’ (O defeated one) symbolizes a seeker who has drifted far from their spiritual center. ‘ڪُپَجُ ڪايا سين ڪِئو’ (you harmed yourself through indulgence) reflects not just outward behaviour, but inner disarray caused by heedlessness. The phrase ‘ڪِيئِي جَي ڪِرِي’ (if you now restrain yourself) becomes a gentle invitation to recalibrate, to reawaken one’s sense of direction. Shah Latif does not close the door but reaffirms that the path remains open. Through awareness and conscious turning, the seeker realigns with their source. True healing lies not in dramatic spiritual feats but in quiet intention shifts toward sincerity and balance.

YMK-D02-B15

Line-by-Line Translation	Sindhi Text
O foolish physician, you nearly killed me and failed to understand my pain.	هارِئَا ويجَ مُياسِ، سُڌِ نَہ لَهين سُورَ جِي،
I will complain my Beloved that the physicians have shown no mercy.	پِريان کي چُوندِياسِ، نَہ تَرسُ طَبِيبَنِ ڇِڏِئو.

Zahri Interpretation

Shah Abdul Latif addresses a physician, criticizing him for failing to comprehend the depth of his suffering. The phrase 'هارِئَا ويجَ مُياسِ' (O foolish physician, you nearly killed me) implies frustration, as the healer does not recognize the true nature of his pain. The second line, 'پِريان کي چُوندِياسِ' (I will complain my Beloved), suggests that he seeks comfort not from medicine but from his beloved. This reflects a broader theme in Islamic thought: human interventions are limited, while divine mercy is boundless. The protagonist represents a lover who realizes that no worldly remedy can heal the wounds of love.

Batni Interpretation

On a mystical level, Shah Latif unveils the soul's quiet protest against remedies rooted in reason and form. The 'physician' stands for surface-level knowledge, which fails to touch the anguish born of separation. The phrase 'سُڌِ نَہ لَهين سُورَ جِي' (you failed to understand my pain) reveals a longing that defies diagnosis—this ache is not of the body but of the heart's estrangement. By saying 'پِريان کي چُوندِياسِ' (I will complain to my Beloved), the seeker turns away from inadequate cures and seeks nearness to the only One who fully understands the affliction. Healing here is not a process but a presence—an answer found not in solutions but in surrender.

YMK-D02-B16

Line-by-Line Translation	Sindhi Text
The one who wounded me became my healer.	وَڊِي جَنِ وِڌِياسِ، وَرِي ويجَ ئِي سي ٿِئا،
Immediately, they bandaged my wounds and completed the healing in a day.	تُرتُ بَڌائُون پَٽِيُون، روزُ ڪِئائُون راسِ،
O heart, stay near them, so you may never be wounded again.	هِينئَڙا تَنِي پاسِ، گهارِ نَہ گهايَلُ نَہ ٿِيين.

Zahri Interpretation

Shah Abdul Latif describes a paradox where the same entity that inflicts pain also provides healing. The phrase 'وَڊِي جَنِ وِڌِياسِ' (the one who wounded me became my healer) suggests that suffering and relief often come from the same source. This aligns with the belief that pain can lead to growth and renewal. The poet emphasizes that the treatment was immediate and effective,

implying that the true healer can cure the wounds they inflict. The final line, ‘O heart, stay near them,’ advises remaining close to this source of love and wisdom to avoid further suffering. This concept is reflected in Islamic teachings, where hardships are viewed as divine tests intended to strengthen one's faith. The protagonist has endured pain but realizes that the same force that caused suffering also holds the power to heal.

Batni Interpretation

On a mystical level, Shah Latif reveals that the journey through suffering is not a detour but part of divine nearness. The phrase ‘وَدِي جَنِ وِڏِياسِ’ (the one who wounded me became my healer) speaks to the spiritual paradox where trials awaken inner perception. The rapid healing shows that mercy follows when the heart softens in trust. The poet urges the heart to stay near this source, not merely to avoid pain but to live in a state of receptivity. This nearness is not about distance but alignment, where the seeker no longer resists what comes from the Beloved. In that surrender, healing is not just recovery—it becomes transformation.

YMK-D02-B17

Line-by-Line Translation	Sindhi Text
The quacks harmed me, for the true physicians were not present.	ڪُنِيَسِ ڪُويجَنِ، تَنَ طَبِيبَ نَہ گَڏِيَا ۽
They inflicted deep wounds, causing me even more pain.	ڏِيئِي ڏَنيَ ڏَڏَنِ، پاڻان ڏِيلُ ڏُکويو.

Zahri Interpretation

Shah Abdul Latif laments the harm caused by unqualified physicians. The phrase 'ڪُنِيَسِ ڪُويجَنِ' (the quacks harmed me) criticizes those who, lacking proper knowledge, cause more damage than healing. He contrasts them with the absent 'true physicians,' symbolizing the loss of real wisdom and expertise. The second line, 'ڏِيئِي ڏَنيَ ڏَڏَنِ' (inflicting deep wounds), describes the suffering caused by these incompetent healers. This aligns with Islamic teachings, emphasizing that knowledge and guidance must come from authentic sources. The Quran warns against following those without wisdom: "And do not pursue that of which you have no knowledge." (Quran, 17:36). The protagonist represents one who sought healing but instead found further harm, emphasizing the need for proper guidance. This could also be interpreted as a critique of self-proclaimed religious authorities who mislead seekers instead of bringing them closer to the truth.

Batni Interpretation

On a deeper level, Shah Latif cautions the seeker against those who imitate spiritual authority without inner realization. The 'quacks' are not just incompetent—they represent distractions of the ego that pretend to offer healing but deepen confusion. The phrase 'for the actual physicians were not present' suggests the absence of sincere, enlightened hearts that carry the fragrance of Divine wisdom. These absent ones are not merely scholars—lamps lit by the Eternal Light. The damage caused by the impostors isn't only doctrinal—it leaves the soul weary and unsure. Shah Latif reminds the seeker not to long for answers but for the presence of one whose being is a cure. In their silence, real healing occurs—not through explanation but through inner awakening.

YMK-D02-B18

Line-by-Line Translation	Sindhi Text
You were among physicians; how did you become weak?	هُئَين تَہ ويجَنِ وَٽِ، ٿُون ڪِيئَن جِيءَ جَڏو ٿِئَين،
Having offered your head, why didn't you seek remedies?	سِرُ ڏِيئِي ۾ سَٽِ، ڪوهُ نَہ ڪِيئِي ڏَيَڙا.

Zahri Interpretation

Shah Abdul Latif presents a question that highlights a contradiction: someone with access to healers still became weak or sick. The phrase 'هُئَين ٿَہ ويجَنِ وَٽِ' (you were in the company of physicians) suggests that the person was close to wisdom and guidance, yet they failed to benefit. The second line, 'سِرُ ڏيِئِي ۾ سَٽِ' (having offered your head), implies that true healing requires sacrifice. This aligns with Islamic teachings, which emphasize the importance of surrendering to the divine will, as stated in the Quran: "Indeed, Allah has purchased from the believers their lives and their properties in exchange for Paradise" (Quran, 9:111). The protagonist represents one who, despite being near wisdom, remains ignorant. Shah Latif's message is clear—mere presence in the company of healers is insufficient; one must be willing to commit fully to the path of transformation.

Batni Interpretation

At a deeper level, Shah Latif reflects on a seeker's inability to be transformed despite being in the presence of truth. The 'physicians' represent those enlightened ones whose company alone could spark spiritual healing. The question, 'How did you become weak?' reveals a sorrowful astonishment—how can one remain lost when so close to light? The line 'having offered your head' signifies sacrifice and a moment of surrender that remains incomplete. Shah Latif highlights the inner contradiction of spiritual laziness: outward offerings without inner transformation. Without genuine absorption of divine presence, healing remains out of reach. The seeker must not only approach wisdom but also allow it to enter and transform them.

YMK-D02-B19

Line-by-Line Translation	Sindhi Text
Sit in the company of physicians, if you learn, you will be healed.	وِهَنُ ويجَنِ وَٽِ، جيَ سِکين ٿَہ سَگهو ٽِيين.
Change your old habits, and you will not remain sick.	اَڳِين عادَتَ مَتِ، ٿَہ اَگها عاجِزُ نَہ ٽِيين.

Zahri Interpretation

Shah Abdul Latif offers practical advice on healing, encompassing physical and moral aspects. The phrase 'وِهَنُ ويجَنِ وَٽِ' (sit in the company of physicians) suggests that associating with knowledgeable and wise individuals can lead to recovery. The second line, 'اَڳِين عادَتَ مَتِ' (change your old habits), emphasizes self-transformation as a requirement for healing. This aligns with Islamic teachings, highlighting the importance of good company and self-improvement for personal growth. The Quran states, "Indeed, Allah will not change the condition of a people until they change what is in themselves" (Quran, 13:11). The protagonist represents someone seeking improvement but must actively engage with wisdom and shed bad habits. Shah Latif teaches that merely being around the wise is not enough—one must also adopt ways to attain strength and well-being.

Batni Interpretation

On a mystical level, Shah Latif reminds the seeker that presence alone does not awaken the soul; attentive learning and inner readiness lead to healing. The 'physicians' represent illuminated hearts that transmit divine wisdom through subtle influence, rather than loud instruction. The line 'if you learn, you will be healed' points to the quiet work of *ma'rifah* (deep knowledge of the Divine), which unfolds through reflection and receptivity. The call to 'change your old habits' refers to a deeper shedding of ego patterns, not just outward behaviours. True companionship with the spiritually awakened becomes transformative only when the seeker's heart is softened and open to guidance.

YMK-D02-B20

Line-by-Line Translation	Sindhi Text
If sitting in someone's company increases your suffering,	ويني جَنِي وَتِ، ڏُکندو ڏاڍو ٿِئي،
Then leave that gathering, even if it brings you great wealth.	سا مَجلِسَ ئِي مَتِ، ڇي حاصِلُ هوءِ هَزارَ جو.

Zahri Interpretation

Shah Abdul Latif advises against associating with those whose company brings distress. The phrase 'ويني جَنِي وَتِ' (if sitting in someone's company) refers to companionship and social relationships. The second line, 'سا مَجلِسَ ئِي مَتِ' (then leave that gathering), emphasizes that no material benefit is worth enduring emotional or spiritual harm. This aligns with Islamic principles, which hold that one's environment and associations significantly influence character and faith. The protagonist here is tempted by worldly gain but reminded that true well-being lies in surrounding oneself with righteous and uplifting company rather than enduring toxic relationships.

Batni Interpretation

At a deeper level, Shah Latif speaks to the seeker's responsibility for spiritual discernment. The 'gathering' (*majlis*) refers to external company and inner alignment—what one allows into the heart. The line 'even if it brings you great wealth' reflects a test of sincerity: will the seeker choose inner peace over outward gain? Such choices define the path of awakening. Shah Latif reminds us that the environments that shape our souls matter more than riches. Real growth requires stepping away from the noise, even when that noise wears the robe of gold. Only in silent, sincere circles does the heart find clarity.

YMK-D02-B21

Line-by-Line Translation	Sindhi Text
If sitting in someone's company removes your suffering,	ويٺي جَنِي وَتِ، ڏُکندو ڏُورِ ٿِئَي،
Then stay with them, build your home near theirs.	ٿُون تَنِي سين ڪَتِ، اوڏا اَڏي پَکَڙا،

Zahri Interpretation

Shah Abdul Latif advises seeking the company of those who bring peace and relief. The phrase 'ويٺي جَنِي وَتِ' (if sitting in someone's company) emphasizes the importance of choosing companions wisely. The second line, 'ٿُون تَنِي سين ڪَتِ' (stay with them), emphasizes that one should not only associate with positive influences but also settle near them, creating an environment of goodness and support. The protagonist represents someone seeking a better path, urged to find solace in a supportive and virtuous community, just as travellers and seekers in Shah Latif's time would seek the guidance of wise elders.

Batni Interpretation

At a deeper level, Shah Latif expresses the soul's longing for a sanctuary—a place where the company of awakened hearts soothes inner wounds. The phrase 'company that removes suffering' is not just about external healing but the subtle realignment of the soul through silent, heart-based presence. 'Build your home near theirs' symbolizes a willingness to reshape one's life around what brings inward peace. Instead of chasing distant ideals, Shah Latif guides the seeker to dwell in spaces that radiate harmony, where the soul remembers its original stillness. Healing, then, is less about answers and more about resonance.

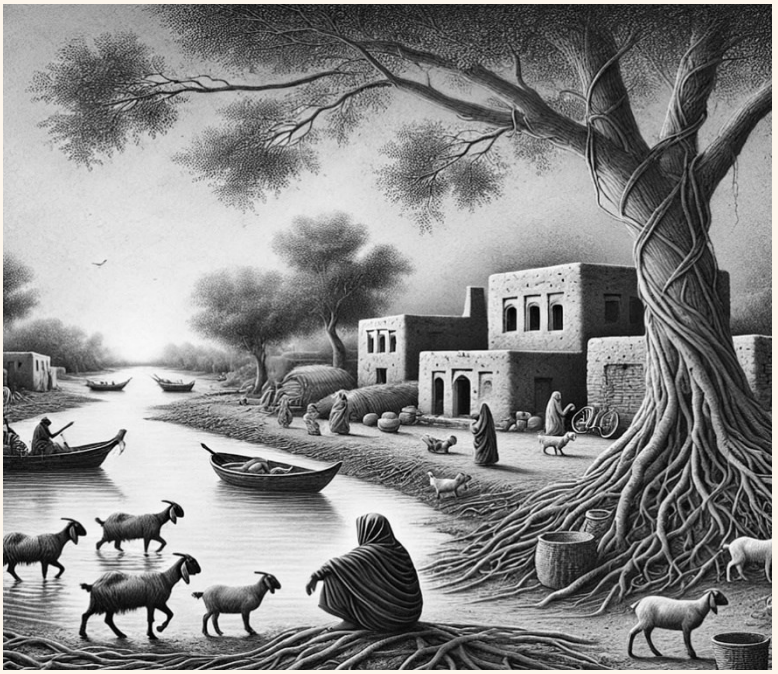
YMK-D02-B22

Line-by-Line Translation	Sindhi Text
He is near to my eyes, He has come—deeply close.	ڪارائِيان قَرِيبُ، وَنِيئُون ويجهو گهَڻو،
He is the remedy for every pain, the healer of all temperaments.	دارُون سَبِّ دَردَ جو، طَبَعَ جو طَبِيبُ،
This is the state of the Beloved—by breath, by life, the dearest friend is near.	ايهي حالِ حَبِيبُ، ساهان اوڏو سُبِرِين،

Zahri Interpretation

Shah Abdul Latif describes the profound nearness of the 'حبيب' (Beloved), emphasizing that He is closer than anything perceived. The phrase 'ڪارائِيان قَرِيبُ' (He is near to my eyes) reflects an intimate relationship where the presence of the Beloved is always felt. The second line, 'دارُون سَبِّ دَردَ جو' (He is the remedy for every pain), identifies the Beloved as the ultimate healer. The last line confirms that this Beloved is not distant but ever nearby. The protagonist represents a devoted soul

who realizes that all suffering dissolves in divine nearness, a comforting and transformative understanding.



Batni Interpretation

At a mystical level, Shah Latif reveals an inner awakening where the Divine is not reached but remembered, already present within. The phrase 'He is near to my eyes' reflects a spiritual clarity that transcends distance. The seeker turns inward rather than seeking outside remedies, where divine intimacy resides as a quiet yet profound presence. The 'Beloved' is no longer an external guide but the secret essence of the self, silently realigning all imbalances. Shah Latif hints that what we call healing is not a solution but a state of being rooted in divine companionship, felt through every breath and heartbeat.

YMK-D02-B23

Line-by-Line Translation	Sindhi Text
The physicians, in frustration, have cast the wounded one out of their homes.	تَڙي طَبِيبَنِ، گهايَلُ گهَران ڪَڍِئو،
The wounds remain open, they do not form scabs.	چِڪِئا چاڪَ چِيهُون ڪَري، ڪَڙِيُون مُورُ نَہ ڪَن،
The sight of the Beloved alone has brought relief and comfort.	دوسِتَ دَرسَنَ تُنهِنجي، وِڌو ٺارُ ٺَپَنِ،
The physicians have given up, so come, O Beloved, that I may be healed.	وِرِڇِئو ويڄَ وَڃَنِ، آءُ تَہ پِريَمِ اُٿِيان.

Zahri Interpretation

Shah Abdul Latif describes a scene where conventional healers fail to treat the wounded. The phrase 'نَڙِي طَبِيبَنِ' (the physicians cast out the wounded) suggests that the sick have been abandoned by those who were supposed to heal them. The following line, 'ڇڪِئا ڇاڪَ ڇيهُون ڪَري' (the wounds remain open), indicates that physical treatments have been unsuccessful. However, hope remains: the poet declares that the 'دوسِتَ دَرسَنَ' (the sight of the Beloved) alone brings comfort. This aligns with Islamic teachings, stating that true healing comes from divine mercy. The protagonist represents one who has exhausted worldly solutions and now turns toward spiritual healing, realizing that only nearness to the Beloved can provide genuine relief.

Batni Interpretation

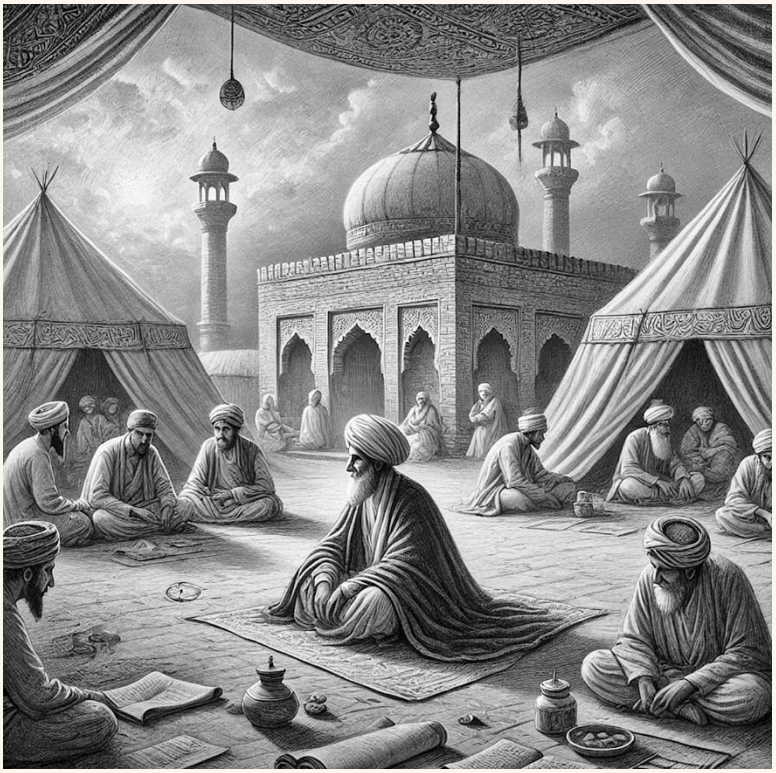
At a deeper level, Shah Latif employs the figure of the 'physicians' to illustrate the limitations of outward remedies when confronting inner distress. These physicians—symbols of worldly logic and formal learning—can neither interpret nor treat the wounds of divine separation. The phrase 'ڇڪِئا ڇاڪَ' (wounds remain open) reflects a spiritual affliction that resists external explanation. Only the 'دوسِتَ دَرسَنَ' (the sight of the Beloved) brings stillness, not as a cure but as transformation. Shah Latif urges the seeker to relinquish surface answers and surrender to the gaze that awakens remembrance. In this state, healing is not fixing but returning to the source of one's being.

YMK-D02-B24

Line-by-Line Translation	Sindhi Text
The physicians set up their tents in my courtyard.	نَنبُو طَبِيبَنِ، آڻي اَگڻِ ڪوڙِئا ۽
But their medicine could not cure this pain, their remedies made no difference.	دارُون هِنَ دَردَ کي، ڦَڪِيُون فَرَقُ نہ ڪَنِ،
The physicians left in frustration, unable to understand the cause of pain.	وِرِڇِئو ويچ وَڃَنِ، سُڌِ نہ پيسَنِ سُورَ جِي۔

Zahri Interpretation

Shah Abdul Latif describes a scene in which physicians attempt to cure his ailment but fail, despite their efforts. The phrase 'نَنبُو طَبِيبَنِ، آڻي اَگڻِ ڪوڙِئا' (physicians set up their tents) suggests that they dedicated themselves to his treatment. However, the second line, 'دارُون هِنَ دَردَ کي' (their medicine could not cure this pain), reveals that conventional remedies were ineffective. The last line highlights their failure to diagnose the real source of suffering, implying that some pains—especially those of the soul—cannot be treated by worldly means. The protagonist represents someone who realizes their suffering is beyond physical illness; it is a more profound affliction that only divine grace can relieve.



Batni Interpretation

At a deeper level, Shah Latif reveals that outward knowledge cannot soothe inner anguish. The 'physicians' in the poem stand for those who offer intellectual or material solutions yet fail to grasp the subtle nature of spiritual pain. The line 'their medicine made no difference' reflects a longing that defies external remedies. Instead of diagnosing through reason, true insight must awaken from within. The final verse, where even the physicians walk away in defeat, suggests that only a shift of awareness, a turning inward, can lead the seeker toward wholeness. Shah Latif points beyond worldly cures toward an inner silence where meaning dawns without explanation.

YMK-D02-B25

Line-by-Line Translation	Sindhi Text
The physicians set up their tents in my courtyard.	تَنبُو طَبِيبَنِ، آڻي اَڱَڻِ کوڙِئا،
Years passed as the physicians sat, but their remedies made no difference.	ويڄَنِ ويٺي وَرِهَ ٿِئا، ڦَڪِيُون فَرَقُ نَہ ڪَنِ،
But my Beloved arrived and, with wisdom, cured me completely.	مُون کي مُون پِرِيَنِ، چَٽُرَ ساڻُ چَڱو ڪِئو.

Zahri Interpretation

Shah Abdul Latif portrays a scenario in which physicians attempt to cure an ailment for years, yet their treatments remain ineffective. The phrase ‘تَنبُو طَبِيبَن’ (physicians set up their tents) suggests long-term effort, while ‘فَڪِيُون فَرَقُ نَہ ڪَنِ’ (their remedies made no difference) highlights the limitations of worldly solutions. However, hope arrives in the form of the ‘Beloved,’ who heals instantly through ‘چَٹَرَ سانُ’ (wisdom). This aligns with Islamic teachings, which believe divine intervention brings true healing. The protagonist represents one who realizes that true relief comes not from external means but from the wisdom, presence and grace of the Divine.

Batni Interpretation

At a mystical level, Shah Latif reflects on the futility of relying solely on intellectual efforts to address the soul’s restlessness. The 'physicians' represent formal knowledge and routine practices, which, even over time, fail to reach the core of human longing. The years spent with these healers symbolize a lifetime of distraction. When the ‘Beloved’ arrives, the healing is not mechanical—it is a transformation through presence and subtle wisdom (‘چَٹَرَ سانُ’). This moment marks a turning inward, where what seemed incurable finds ease not through solutions but through alignment with grace. Shah Latif points us to a threshold where suffering dissolves, not through effort but awakened receptivity.

YMK-D02-B26

Line-by-Line Translation	Sindhi Text
Those who are wounded by the ecstasy of the Beloved’s love,	هُوءِ جِي مَنجهان هيڃَ، وَهمَ پِريان جي وَڍِئا ،
No medicine given to them by physicians can cure them.	بُڪِي ڏيئِي تَنِ ڪي، ڪوهُ ڪَريندا ويڃَ،
There is no remedy, no relief, except the sight of the Beloved.	نَہ ڪا پِڇَ نَہ پيڃَ، پَسَنَ ڏاران پِرِينءَ جي.

Zahri Interpretation

Shah Abdul Latif describes a condition where love becomes a wound that no physician can heal. The phrase ‘وَهمَ پِريان جي وَڍِئا’ (wounded by the love of the Beloved) suggests an intense emotional or spiritual affliction. The following line, ‘no medicine given to them by physicians can cure them,’ implies that this pain is beyond the scope of physical treatment. The final line, ‘there is no remedy except the sight of the Beloved,’ establishes that only reunion with the loved one can bring relief. This reflects themes in Islamic thought, where longing for divine closeness is a greater yearning than physical suffering. The protagonist represents a lover whose only true solace lies in the presence of the Beloved.

Batni Interpretation

At a deeper level, Shah Latif speaks of an inner transformation triggered by longing. The 'wounds' are not physical but signs of a heart awakened to a higher call. Formal efforts—symbolized by the physicians—cannot ease this disquiet. Their remedies fall short because the seeker is not diseased but overwhelmed by yearning. This state, painful yet illuminating, is a sign of spiritual awakening. The final line— 'except the sight of the Beloved'—points to the moment of divine nearness, where absence turns into presence. Shah Latif reminds us that when inner love awakens, only direct connection with the Divine can soothe the unrest within.

YMK-D02-B27

Line-by-Line Translation	Sindhi Text
Physicians were in my neighborhood, yet I never sought their advice.	پاڑي ويجَ هُئامِ، تان مُون مُورِ نَہ پُڇِيا،
That is why I now suffer, and cataracts cloud my eyes.	تيلاهِين پِئامِ، موريسَرَ اَکِيُنِ ۾.

Zahri Interpretation

Shah Abdul Latif laments a missed opportunity—wisdom was nearby, but he failed to seek it. The phrase 'پاڑي ويجَ هُئامِ' (physicians were in my neighbourhood) implies that guidance was easily accessible, yet he neglected it. The second line, 'تيلاهِين پِئامِ' (that is why I now suffer), reveals the consequence of ignoring wise counsel: blindness, symbolized by cataracts. This reflects Islamic teachings, which state that those who fail to seek guidance remain in darkness. The protagonist represents one who realizes too late that ignoring wisdom leads to spiritual and moral decay. Shah Latif's message is clear—one must actively seek enlightenment before it is too late.

Batni Interpretation

At a deeper level, Shah Latif expresses the pain of spiritual neglect. The 'physicians' symbolize guides who embody truth, but the speaker ignored their wisdom out of heedlessness. This inner blindness is not merely physical but a clouding of the heart's perception. The cataracts ('موريسَرَ اَکِيُنِ ۾') reflect how distractions and delay prevent one from seeing what truly matters. In the Sufi tradition, the soul's vision becomes dim when one turns away from inward knowledge. Shah Latif teaches that true insight comes from vigilance and humility, without which even the most radiant truths remain unseen.

YMK-D02-B28

Line-by-Line Translation	Sindhi Text
The old wounds have been reopened, and the scars have risen again.	ڪُوماڻا ڪَڙِيُون ڪَري، چاڪَ اُپَرِئامِ.
Once again, the physician has treated them, applying pain as a remedy.	واريِ ويڃَ ڏِنامِ، ڏَنيِ ڏُکَندي سامُهان.

Zahri Interpretation

Shah Abdul Latif describes the resurfacing of old wounds, which, rather than healing, have been stirred anew. The phrase 'ڪُوماڻا ڪَڙِيُون ڪَري' (the old wounds have been reopened) suggests that past afflictions have returned, causing renewed suffering. The following line, 'واريِ ويڃَ ڏِنامِ' (once again, the physician has treated them), implies that the healer's methods are painful yet necessary. This reflects the reality of medical treatments in rural Sindh, where cauterization (burning wounds to heal them) was common. In Islamic teachings, trials are often repeated until a lesson is fully absorbed. The Quran states: "And We test you with evil and with good as a trial." (Quran, 21:35). The protagonist represents someone who undergoes recurring struggles, realizing that even painful remedies may lead to eventual healing.

Batni Interpretation

At a deeper level, Shah Latif portrays a moment when the seeker is again drawn into inner trials. The 'old wounds' represent spiritual patterns or unresolved grief that reemerge as part of the soul's continued refinement. The 'physician' here is not a healer of comfort but one who awakens deeper layers of self-awareness, even through discomfort. The phrase "applying pain as a remedy" reflects the paradox of healing on the spiritual path, where what seems harsh is often the gateway to clarity. Shah Latif reminds us that transformation is cyclical—old burdens return not to punish but to prepare the heart for higher understanding.

YMK-D02-B29

Line-by-Line Translation	Sindhi Text
You are not a true physician; you only keep medicine boxes for worldly gain.	تَنَ جو تُون نَہ طَبِيبُ، ڏارِيَئِي دُنِيا ڪارَڻِ ڏِيِئُون.
Today, a wondrous event will happen; my Beloved will bring me the gift of health.	اِيندو اَجُ عَجِيبُ، شادِي ڏِيندو صِحَتَ جِي.

Zahri Interpretation

Shah Abdul Latif critiques false healers who practice medicine not for curing but for material gain. The phrase 'تَنَ جو تُون نَہ طَبِيبُ' (you are not a true physician) suggests that some healers lack sincerity and merely accumulate remedies for profit. This aligns with Islamic teachings, which caution against deceitful practices in all professions. The Quran states: "And do not mix the truth

with falsehood or conceal the truth while you know [it]." (Quran, 2:42). In contrast to these ineffective physicians, the poet expresses faith in an imminent miraculous moment, 'اِيندو اَڄُ عَجِيبُ' (a wondrous event will happen), where divine intervention will bring true healing. The protagonist represents someone disillusioned with worldly solutions, turning instead toward divine grace for relief.

Batni Interpretation

On a deeper level, Shah Latif contrasts superficial knowledge with inward illumination. The 'false physicians' represent those who offer external solutions but remain blind to the reality of the soul. Their remedies, driven by worldly motives, cannot reach the root of human pain. In contrast, the 'Beloved' symbolizes the Divine Source or spiritual guide whose grace brings wholeness. The phrase 'a wondrous event will happen' signifies a sacred turning point—a moment of spiritual clarity gifted, not earned. Shah Latif reveals that true wellness is not about curing symptoms but about realignment with the origin of inner harmony.

Dastan 3: Sacred Fire

Dastan Introduction

Welcome to a journey into the heart of "Sacred Fire," a Dastan where Shah Abdul Latif Bhittai plunges us into the searing intensity of spiritual transformation. Imagine 17th-century Sindh: a land of arid landscapes, where the village blacksmith, the *Aagari* (blacksmith), with his *Tanur* (furnace) and *Sandhaan* (anvil), was a vital craftsman, shaping raw iron into tools of life and defence. Latif masterfully takes this everyday reality and elevates it into a profound metaphor for the soul's refinement.

In these verses, the path to the Divine is not one of gentle ease but a fiery ordeal. The Dastan opens with cries of longing, where the *Mahboob* (Beloved) is yearned for with such intensity that the lover's inner organs—the *Jeera* (liver), *Jigar* (heart), and *Bukee'oon* (kidneys)—are described as being scorched and consumed. This is the initial, overwhelming impact of Divine Love, sometimes arriving like an arrow shot with unerring precision by the Beloved, piercing the very core of one's being. This *Sar* (arrow) isn't just painful; it's an awakening, a shattering of old identities.

From this initial crucible, Latif leads us to the blacksmith's forge. Here, the seeker's soul is the raw *Ruk* (iron), and the trials of the path are the hammer blows and the purifying fire. The poet urges the aspiring soul to become the anvil, endure the rhythmic striking, and allow the *Katt* (rust) of worldly attachments and ego to be burned away. Like the novice blacksmith, the disciple is chided if they shy away from the heat, for true strength and purity—transforming into *Pakk* (steel)—comes only through facing the flames. This process is not chaotic; it's a meticulous

crafting, where even the "brave ones" are "roasted on skewers, arranged in perfect order," signifying a divinely ordained purification.

Throughout this intense journey, Latif imparts wisdom on the seeker's conduct. He advises patience, the *Sabr* (patience), to cool the burning, and the importance of concealing one's inner struggles—keeping the *Baaziyoon* (spiritual games or struggles) hidden beneath *Burqa'an* (veils). This isn't about shame, but the sanctity of the inner path and the humility required. The true "gain" for the *Khaamand* (burning ones) is the fire itself, the awareness it brings, a secret wisdom that those untouched by this inner heat cannot comprehend.

Ultimately, "Sacred Fire" is a testament to the transformative power of enduring love and disciplined spiritual effort. It's a raw, visceral depiction of the soul's journey from painful separation and impurity to a state of refined strength, clarity, and profound inner knowing, all under the watchful, sometimes stern, but always loving gaze of the Divine Blacksmith.

۞۞۞ *Verses of the Dastan* ۞۞۞

YMK-D03-B01

Line-by-Line Translation	Sindhi Text
Ah! Ah! A constant sigh, in my heart for the Beloved,	هَئَي هَئَي وَهي هاءِ، مَنَ ۾ مَحبُوبَنِ جِي،
The ardor has scorched my liver, fire has burned my kidneys,	جيرا جوشَ جَلائِيا، بُکِنِ ٻَرِي باهِ،
Touch my head, if you do not trust me, it burns like a furnace.	پَسو مَڇَ مَٿا، جي مُون ويساهِ نَہ وِسَهو.

Zahri Interpretation

Shah Latif describes intense longing and sorrow for the Beloved, using the imagery of fire consuming the inner organs. The heart, liver, and kidneys symbolize emotional and physical suffering, often associated with the agony of love in both Sindhi and Islamic poetic traditions. The poet invites the listener to witness his suffering—his head burns like a furnace, a dramatic assertion of love's destructive power. In the Ẓahiri (literal) sense, this can be understood as a lament of separation, where the lover suffers immensely due to the distance from the beloved, echoing folk traditions in which lovers endure physical manifestations of sorrow. The phrase "touch my head if you don't trust me" emphasizes the concept of proof of suffering, which resonates with expressions of love and loss in Sindhi cultural narratives.

Batni Interpretation

In the spiritual realm, Shah Latif speaks not merely of physical pain but of an inner fire that refines the soul. The organs consumed in fire symbolize the breakdown of worldly identity and the awakening of higher consciousness. When he says, "Touch my head," it is not just an invitation to

witness pain but a call to feel the heat of spiritual transformation that words cannot convey. The furnace-like head becomes a symbol of illumination, where the inner self is set ablaze in pursuit of divine nearness. This is not suffering for its own sake—it is the passage through which the seeker sheds illusion and reaches clarity of heart. The sigh (‘هنَي هنَي’) becomes a sacred rhythm echoing the soul’s yearning for its Source.

YMK-D03-B02

Line-by-Line Translation	Sindhi Text
Ah! Ah! A continuous sigh flows within my heart for the Beloved.	هنَي هنَي وَهي هُوءِ، مَنَ ۾ مَحبُوبَنِ جي،
The ardor has scorched my liver, my kidneys have decayed and emit an odor.	جيرا جوشَ جَلائِيا، بُکِنِ، مُکِي بُوءِ،
Come and see my miserable state if you do not believe me.	اَچِي پَسو رُوءِ، جِي اَئِين ويساهِ نَہ وِسَهو.

Zahri Interpretation

Shah Latif expresses the agony of separation using intense bodily metaphors. The scorched liver and decaying kidneys symbolize the physical effects of longing and heartbreak, an image deeply rooted in Sindhi and classical Persian poetry. In the rural Sindhi cultural context, separation from a loved one was often depicted in physical afflictions. The phrase “come and see my miserable

state" reinforces the idea that love-induced suffering is not merely poetic but tangible and real. From an Islamic Zahri perspective, excessive grief is often discouraged. Yet, Shah Latif's expression of longing aligns with the Quranic theme of perseverance through trials— "Indeed, with hardship comes ease." (Quran, 94:6). The wasting away of the body due to suffering reflects a deep emotional connection with the absent beloved, a motif prevalent in Sindhi oral traditions and Islamic literature.

Batni Interpretation

In the spiritual realm, Shah Latif evokes the disintegration of bodily identity as a metaphor for profound transformation. The sighing heart is not just mourning—it signals a soul being awakened. The odour from the decaying organs ('مڪي ٻوءِ') hints at the rotting away of worldly concerns, a necessary step before rebirth into higher awareness. This is not merely about pain but cleansing: the body becomes the altar on which illusions are shed. When Shah Latif says, 'Come and see,' he is summoning the witness not to pity but to perceive the seeker's inner state—a furnace in which the self is refined. Rather than a theological concept, the transformation unfolds viscerally and existentially, with longing redefined as the engine of spiritual emergence.

YMK-D03-B03

Line-by-Line Translation	Sindhi Text
On burning coals of thorny babul, I am roasting alive.	ٽاندين ڪاندين ٻاٻُرين، پَچان مَرُ پيئِي،
My liver, heart, and kidneys are all skewered on spits.	جيرا جِگرَ بُکِيُون، سِيخُنِ ۾ ٽيئي،
Beyond the reach of physicians, I am now in the hands of my Beloved.	ويجَنِئان ويئِي، ٽِي وَهِيٽِي سَجَٽين.

Zahri Interpretation

Shah Latif describes intense suffering using the imagery of a body being roasted over fire, emphasizing the extremity of physical and emotional pain. The babul trees, native to Sindh's arid lands, are known for their harsh, thorny nature, symbolizing trials and suffering. The skewered organs—liver, heart, and kidneys—reflect the depth of grief and burning longing, a common poetic metaphor for love-induced suffering. In the Ẓahiri sense, this verse conveys unbearable pain due to separation from the beloved, reflecting the emotional distress that the lover endures in pursuing love, which often involves physical torment. The mention of physicians failing suggests that this pain is beyond worldly remedies, reinforcing the power of love as both destructive and transformative.

Batni Interpretation

In Shah Latif's spiritual vision, the searing pain described is not punishment but transformation. The roasting over babul thorns reflects the harsh, unavoidable struggles faced on the path to truth. Each skewered organ—liver, heart, and kidneys—represents a center of human

emotion, stripped bare in the seeker's pursuit of the Divine. By declaring he is beyond the reach of physicians, Shah Latif reveals the inadequacy of worldly remedies for inner unrest. Now, held in the care of the Beloved, the seeker accepts that only surrender leads to healing. The poem suggests that actual nearness to the Divine comes when one no longer seeks relief but embraces the fire that refines.

YMK-D03-B04

Line-by-Line Translation	Sindhi Text
The Beloved drew the bowstring, aimed firmly from the elbow, and shot the arrow.	سَرُ جو سَجِئو، سَجَٽين، پَرُ پيڏيءَ ڏيئي،
It pierced my spine, ribs, and chest along with its feathers.	تَنهِن کانَ کَرنگهَرُ کَپِئو، قَکَنِ سِينءَ پيهِي،
My liver, heart, and kidneys were torn, and my ribs were split apart.	جيرا جِگرَ بُکِيُون، پاسارُا ٻيئي،
Beyond the reach of physicians, I am now in the hands of my Beloved.	ويجَنِئان ويئي، ٽِي وَهِيٽِي سَجَٽين.

Zahri Interpretation

Shah Latif presents love as a violent force, likening the lover's suffering to being struck by an arrow. The precise aiming of the Beloved symbolizes how fate, or divine will, intentionally inflicts

suffering on the lover. The arrow's feathers may refer to either the arrow's construction or deep penetration, emphasizing total devastation. The liver, heart, kidneys, and vital organs signify how deeply the wounds of separation affect the soul and body. In Sindhi folklore, unfulfilled love is often depicted through bodily afflictions, as seen in the trials of Sasui and Punhoon. From an Islamic Zahri perspective, suffering is a test from Allah. The failure of physicians signifies that no human intervention can cure this affliction—only reunion with the Beloved can provide healing.

Batni Interpretation

In Shah Latif's spiritual vision, the arrow is not merely a weapon of pain but an instrument of awakening. Shot by the Beloved, it penetrates the seeker's being to dismantle the illusion of self. The mention of the spine, ribs, and vital organs being torn reflects the unravelling of the ego at its deepest layers. The seeker is not wounded randomly—the strike is precise, aimed at the core of identity. The inability of physicians to heal symbolizes that the remedy lies beyond human grasp; only surrender to divine will leads to transformation. This suffering is not a trial to be escaped but a sacred ordeal—through it, the seeker relinquishes all resistance and accepts that love is the healer, guide, and end.

YMK-D03-B05

Line-by-Line Translation	Sindhi Text
The Beloved shot the arrow; its sharp iron was of a different kind.	سَرُ جو سَڄِئو سَڄَڻين، تَنهِن لورِيءَ لوهُ ٻِئو،
It struck deep into my skull, shattering my existence with a thunderous impact.	لَڳي ڪانُ ڪَپارَ مان، ڪَڙَڪو ڪُندَ ڪِئو،
Blood flowed from within me, drenching the throat and temples.	مَنجهان مُون وَهِئو، گَهائِيندو گَهڻَنِ کي.

Zahri Interpretation

Shah Latif describes the overwhelming force of love's suffering through the metaphor of an arrow piercing the head. The arrow of the Beloved represents an irresistible and fateful blow, causing a shattering effect on the speaker's being. The mention of an unfamiliar metal suggests that this is no ordinary wound but a rare and deeply personal nature. The gushing blood extending to others hints at how suffering in love does not remain isolated; it affects all who come into contact with the afflicted soul. The Ẓāhirī meaning reflects a deep physical and emotional pain, perhaps mirroring divine or human separation trials. The shattering impact of the arrow represents the total transformation of the self through love's trials.

Batni Interpretation

In this poem, Shah Abdul Latif Bhittai conveys the soul's radical rupture from its former self through the metaphor of an arrow launched by the 'sajjan' (Beloved). The arrow is not of ordinary iron; it belongs to another realm, indicating that the transformation underway is neither physical nor emotional but ontological. When it pierces the skull ('kapar'), it signals the breaking open of all assumptions, thoughts, and identities the seeker has built. This is the sound of awakening—not metaphorical suffering, but a shift in being.

The blood that flows from the throat to the temples does not signify agony; it represents a state of immersion in the divine will. Shah Latif suggests that actual nearness to the Beloved involves a rupture so complete that even perception and speech are reoriented. The seeker is no longer speaking about love but speaking from within it. This verse portrays the moment when longing becomes realization, and the self dissolves into presence.

YMK-D03-B06

Line-by-Line Translation	Sindhi Text
The Beloved aimed and released the arrow, striking from the horned bow.	سَرُ جو سَنڌِئو سَڃَٽين، سِينگ مَنجهان سيلو،
It pierced through my body, leaving no resistance, and passed right through me.	ٽينگرُ ٽِڪِئو ڪِينَ ڪِي، پارِ لَنگهِئو پِيلو،
With great skill and precision, the Beloved made His mark.	هَٿَ سان حِيلو، جانِبَ جيڏوئِي ڪِئو.

Zahri Interpretation

Shah Latif illustrates the forcefulness and inevitability of suffering in love through the imagery of an arrow shot with great precision. The "horned bow" (سينگ مَنجهان) represents a weapon of immense power, signifying that this wound was no ordinary strike—it was destined and inescapable. The arrow's clean passage through the body suggests this suffering is absolute, leaving no room for doubt or resistance. In the Sindhi cultural context, archery is often symbolic of fate and divine decree, where the lover is helpless before the Beloved's will. The mention of skill reinforces the idea that this pain is not random but intentional, a precisely aimed strike.

Batni Interpretation

On a Sufi level, this poem reveals how divine trials refine and purify the soul. The horned bow ('سينگ مَنجهان') may symbolize the majestic tension between mercy and might. When the arrow passes through the seeker, it is not merely pain—it is the dissolving of ego-boundaries, preparing the soul to host divine presence. The seamlessness of the strike reflects how the Beloved's actions are never arbitrary but are shaped by profound wisdom. This moment marks not just surrender (*taslim*), but also realignment with divine intent. Shah Latif suggests that real nearness to the Divine is not an escape from suffering but becoming translucent to it so that only the will of the Beloved remains.

YMK-D03-B07

Line-by-Line Translation	Sindhi Text
The Beloved took aim, drawing a powerful arrow in the bow.	سَرُ جو سَنڌِئو سَڃَٽين ٻَنگان ٻاڻُ پَريِ،
It passed through my body, making a rattling sound as it pierced.	وِئو وُجُودان نِڪِريِ ڪَڙِڪَڙِ ڪانُ ڪَريِ،
Ask, bowing at His feet, whether the Beloved's hand is now at peace.	پُڇو پيرَ پَريِ، تَ ڪِ نَرِئو هَٿُ حَبِيبَ جو.

Zahri Interpretation

Shah Latif vividly portrays love as an act of violent yet willing surrender. The Beloved's deliberate aim signifies how suffering is inflicted with purpose, not by accident. The rattling of the arrow through the body symbolizes the complete devastation of the lover, where even the physical form offers no resistance. The lover's plea to ask if the Beloved is satisfied reveals a state of total submission, where pain is not resisted but offered as a gift. The phrase "bowing at His feet" evokes Islamic humility, where submission before the Divine is seen as the ultimate goal of existence.

Batni Interpretation

Shah Latif expresses the seeker's irreversible transformation through divine encounter in this verse. The arrow, drawn with intense force, symbolizes a trial that breaks the body and echoes through the soul, signified by the 'rattling sound.' It is not merely pain but a reverberation that shakes loose all that is false. The request to ask if the 'Beloved's hand is now at peace' marks a spiritual station where the seeker no longer clings to outcomes but accepts their condition as sacred. Bowing at the feet is not just a gesture of humility—it reflects inner stillness and surrender. In this moment, the self no longer resists; it listens.

YMK-D03-B08

Line-by-Line Translation	Sindhi Text
The Beloved drew the bow, preparing a powerful arrow.	ٻِريَنِ ٻيڪانُ ٻَڇَندئو، ٻَنگان ٻانُ ٻَري،
It whistled through the air, vibrating with a rattling sound.	ڇَمَڪِئو ڇوهَ مَنجهان، ڪَڙِڪَڙِ ڪانُ ڪَري،
It pierced my liver, heart, and kidneys, passing through my body.	جيرا ڇِگرَ ٻُڪِيُون، لَنگهي ٻِئو ٻَري،
It lodged deep within me, so firm that no effort could remove it.	جو لَڳُمِ جِيءَ ڏَري، تاڙِيان تِيرُ نَہ نِڪِري.

Zahri Interpretation

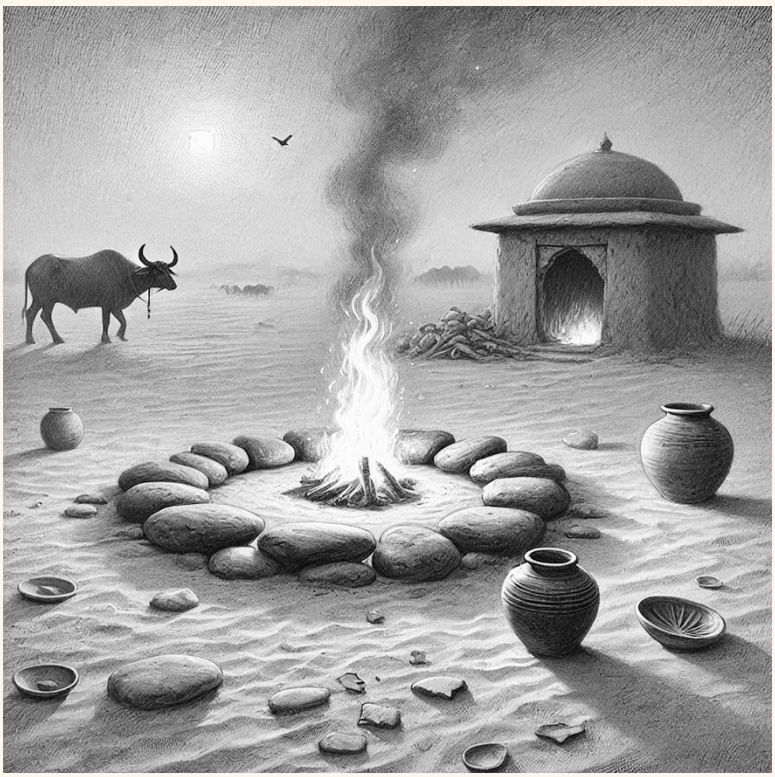
Shah Latif portrays love as a relentless force, where the Beloved does not hesitate to strike again. The arrow signifies an intensification of suffering, indicating that pain is a prolonged and continuous ordeal. The whistling and rattling of the arrow emphasize its speed and force, indicating a sudden and overwhelming wound. The piercing of vital organs reflects a complete devastation of the self. The final line, where the arrow remains embedded despite efforts to remove it, signifies a wound that becomes an inseparable part of the lover's existence. In Islamic Zahri terms, this can be seen as the endurance of hardship as a divine test.

Batni Interpretation

In Shah Latif's mystical vision, the arrow represents a call to awaken the inner self through divine upheaval. Its whistling and rattling are not signs of pain but signals of an inner tremor that dismantles the seeker's illusions. When it strikes the liver, heart, and kidneys, it doesn't destroy—it reorders. Traditionally associated with courage, love, and vitality, these vital centers are reshaped according to divine will. The arrow's refusal to dislodge shows that divine intimacy is not a passing emotion—it becomes a settled reality within. Shah Latif is pointing to the moment where the seeker no longer separates the wound from the journey—it is now the doorway through which the seeker perceives the Beloved.

YMK-D03-B09

Line-by-Line Translation	Sindhi Text
They have turned my heart into a furnace.	ڪِنائُون قَلبَ ڪي، طَرَحَ تَنُورا،
They have cut my liver and kidneys into pieces and scattered them.	جيرا جِگرَ بُڪِيُون، ڪَپِي ڪِنائُون ڪورا،
They have roasted the brave ones on iron skewers, arranged in perfect order.	سِيخُنِ ۾ سُورا، تَرِيائون تَرتِيبَ سين.



Zahri Interpretation

Shah Latif portrays love's suffering as an intense physical torment, likening the heart to a furnace, a place of continuous burning. The cutting of the liver and kidneys into fragments symbolizes a complete disintegration of the self, a metaphor for the overwhelming pain caused by separation from the beloved. The roasting of brave souls on iron skewers suggests a ritualistic, methodical destruction, indicating that love does not spare even the strongest of hearts. The Ẓāhirī meaning of this verse reflects the inescapable and consuming nature of love's trials, which systematically dismantle the lover's body and soul, making suffering an integral part of love's journey.

Batni Interpretation

In Shah Latif's mystical framework, the heart as a furnace symbolizes the inner chamber where the soul is tested and tempered, not simply destroyed. This is the divine workshop where illusions are incinerated, and the raw self is reformed. The scattering of the liver and kidneys reflects the dismantling of worldly faculties—courage, desire, and will—so they may be realigned with divine purpose. The image of brave ones roasted on skewers shifts the focus from torment to sacred refinement, like offerings in a celestial ritual. Shah Latif evokes pain and a transformation that culminates in luminous endurance, purifying rather than annihilating. In this vision, love is not the end of self but its rebirth in divine arrangement.

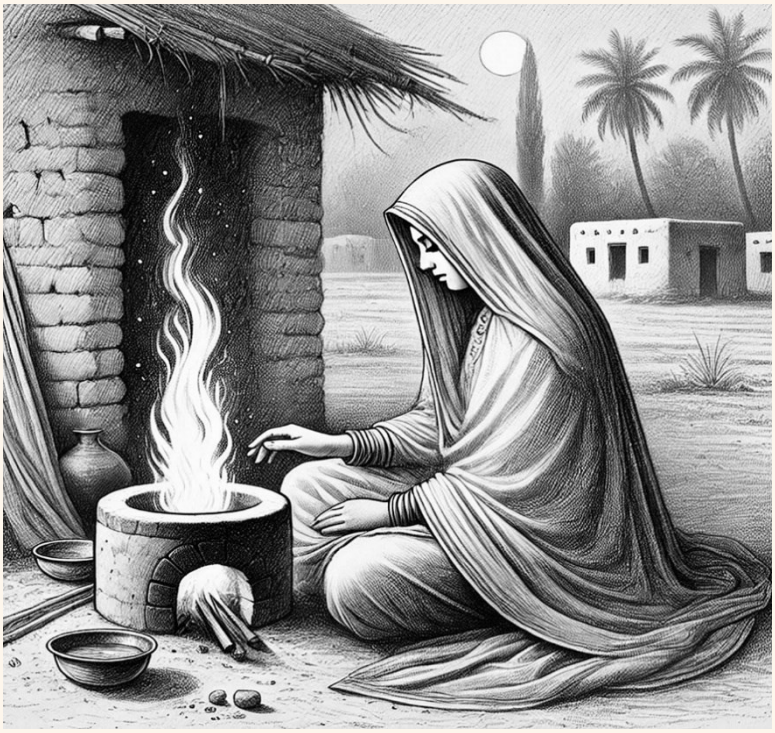
YMK-D03-B10

Line-by-Line Translation	Sindhi Text
If your body burns like a furnace, cool it with patience.	جَي تَتو تَنُ تَنُورَ جِيئَن، تَہ ڇَنڊي ساڻُ ڇَماءِ،
Bring the fire with respect, burn yourself within it.	آڻي آڳِ اَدَبَ سين، ٻاري جانِ جَلاءِ،
Keep your struggles hidden beneath veils, let them be consumed.	بُرقَعان اَندَرِ بازِيُون، پَنهِنجُون سَڀَ پَچاءِ،
Latif says: conceal your distress, do not reveal it.	لُڇَڻُ لَنئُن لَطِيفُ چئَي، پَڌَرِ هَڏِ مَ پاءِ،
Let not the world witness your suffering, for union is near.	مَڇُڻ لوڪُ لَکاءِ، وِصالا وِڇُ پَئي.

Zahri Interpretation

Shah Latif uses fire as a metaphor for suffering, urging the seeker to endure hardship patiently. The burning body symbolizes the agony of love, and cooling it with patience aligns with Islamic teachings of *sabr* (perseverance). The call to burn oneself in the fire of self-restraint reflects the necessity of discipline in love, both in worldly longing and spiritual devotion. The mention of veils suggests secrecy, implying that one's struggles should remain concealed rather than displayed for sympathy. The final lines emphasize silence and endurance, warning that revealing pain to the

world may obstruct the path to union. This resonates with Sufi principles of inner discipline, where the seeker's suffering is a private journey between the soul and the Beloved.



Batni Interpretation

This verse reveals the sacred inward journey of the seeker. The 'burning body' ('نتو تنُ تنورَ جِيئَن') evokes not mere agony but a soul being prepared in the crucible of divine discipline. Rather than an external display, Shah Latif urges inward devotion and concealment— 'بُرقَعان اَندَرِ بازِيُون' (keep your struggles beneath veils)—indicating the sanctity of spiritual privacy. The fire becomes a symbol not of destruction but of a hidden altar where the self is gently dissolved and reformed. Genuine seekers bear their trials quietly, away from the world's gaze, because the path to the Divine unfolds in silent, veiled majesty. Here, love matures not through expression but through inward constancy.

YMK-D03-B11

Line-by-Line Translation	Sindhi Text
Only yesterday, the Beloved took me out of the furnace.	اَجا تَنُوران، كالَهِ كَڍِياسُون سَجَٹين،
Yet again, He rushed me into the burning fire of Oneness.	پُڻ نايانُون تَكِڙا وَحدَتَ جي وَڍِئا،
The blaze never ceases to burn over the lovers.	مَحَبَتِيَنِ مَٹان، مَچُ مُورائِين نَہ لَهي.

Zahri Interpretation

Shah Abdul Latif describes the intense trials those devoted to divine love endured. The imagery of fire and furnaces symbolizes suffering and purification, which aligns with Islamic teachings that hardships purify the soul. The term 'تنور' (furnace) signifies the trials that the seeker faces in the journey of faith. The lovers ('محبتيَن') are those who are devoted to God, much like the prophets and saints who suffered for the truth. This poem could also relate to the historical realities of 17th-century Sindh, where Sufi seekers faced rejection and persecution. The protagonist is a mystic, likely addressing God as the "Beloved" ('سجّتين').

Batni Interpretation

Shah Latif shows the cycle of spiritual hardship and return in this poem. The 'furnace' ('تنور') is not merely a trial but a divine pattern of withdrawal and re-initiation—each stage purging remnants of ego. The line 'وحدت جي وَڍِئا' (thrown into the fire of Oneness) suggests a plunge into the intense light of divine proximity, not to annihilate but to awaken. The unending blaze ('مَڃُ مُورائِين نَہ لَهي') reveals that longing for the Divine is not a one-time event—it persists as a sacred ache. Shah Latif hints that closeness to the Beloved brings not rest but more profound yearning, where love is a furnace that never cools, reshaping the soul through repeated encounters with truth.

YMK-D03-B12

Line-by-Line Translation	Sindhi Text
The Beloved set fire within my soul.	ڏَڳايومِ ڏَنئِين، جِيرو اَندَرِ جِندَڑِي،
A burning spike pierced my being, the pain of love renewed.	لَڳِي سِيخَ وُجُودَ ۾، سَندي نِينهَن نَئِين،
The vision of the Beloved threw me into the blaze.	مُشاهِدي تَهِين، مُون کي وِڌو مَڃَ ۾.

Zahri Interpretation

Shah Abdul Latif describes the overwhelming intensity of divine love through the imagery of fire and burning pain. The word 'ڏَڳايومِ' (set fire) symbolizes the spiritual turmoil that arises from love for God. The phrase 'سِيخَ وُجُودَ ۾' (a burning spike pierced my being) evokes physical suffering, indicating the trials endured by those devoted to divine love. The term 'مشاهدو' (vision) implies an encounter with the Divine, which only intensifies longing rather than bringing relief. This reflects Sufi experiences where divine closeness leads to an insatiable yearning. Shah Latif portrays the paradox of love—divine proximity does not soothe but instead consumes, as seen in the moth drawn to the flame, a metaphor frequently used in Islamic mystical poetry.

Batni Interpretation

This poem expresses Shah Abdul Latif's experience of inner ignition sparked by divine presence. The 'fire' ('ڏَڳايومِ') is not a consuming force but a sanctifying flame that awakens the soul. The 'spike' ('سِيخَ') marks the moment when love strikes deeply, altering one's state of being. The

term ‘مشاهدو’ (vision) refers to a moment of clarity, where divine reality unveils itself briefly, not to bring peace but to open a hidden chamber within the self. Instead of comfort, such nearness awakens deeper awareness. Shah Latif conveys that a true seeker does not find stillness in vision but a renewed call to surrender—a reminder that love’s essence lies not in relief but in readiness.

YMK-D03-B13

Line-by-Line Translation	Sindhi Text
The hammering sounds continue today, the blacksmiths are at work.	ڏَنءُ ڏَنءُ ڏَمَڻِوارَ، اَڄُ پُڻ اَڳَڙِيَنِ جِي،
They have set the fire of love ablaze, feeding it with burning coals.	ٻاري مَڇُ مَجازَ جو، اوتِيائُون اَڱارَ،
O blower, do not stop, lest the raw iron remains weak and does not turn into steel.	ڏُوڌا ٿِيءُ مَ ڌارَ، جِمَ ڪَچو رُڪُ ڪَڙِيُون ٿِئي.

Zahri Interpretation

Shah Abdul Latif presents the image of blacksmiths tirelessly hammering and working with fire. The blacksmith's forge symbolizes the trials and struggles needed to refine one’s character. The ‘fire of love’ (‘مَڇُ مَجازَ جو’) refers to the passion and hardship that shape a person’s spiritual and moral being. The instruction to ‘keep blowing’ represents perseverance, as stopping midway

would leave the soul unrefined. This poem resonates with rural Sindhi life, where blacksmiths were crucial for crafting tools, underscoring that, just as iron is strengthened through fire, the human spirit must endure hardship to become resilient.

Batni Interpretation

Shah Latif's imagery of the blacksmith's forge reflects a sacred transformation cycle. Here, the forge is not merely about fire but pressure, rhythm, and timing. The soul is like raw metal, needing not just flame but persistent shaping to reach spiritual strength. The 'blowing' of the fire represents the constancy required on the path, not in dramatic moments but in steady internal work. Instead of invoking abstract spiritual terms, Shah Latif presents a practical vision of the seeker's growth: slow, repetitive, hidden in labour. This poem reminds us that spiritual evolution is not a sudden burst of enlightenment but a gradual forging through sustained ordinary endurance.

YMK-D03-B14

Line-by-Line Translation	Sindhi Text
O novice! You don't fan the fire, nor do you dare approach its heat.	ڏُوڌا تُون نَہ ڏَئِين، آڳِ اوڏو ئِي نَہ وَڃين،
You cannot bear the searing flames of love — not even a spark.	اُلا جي عِشقَ جا، سي تان تُون نَہ سَهِين،
And yet, you still boast: "I am a true blacksmith!"	اَڃا ٿو چَئِين، تَہ آڳَڙِيو آهِيان.

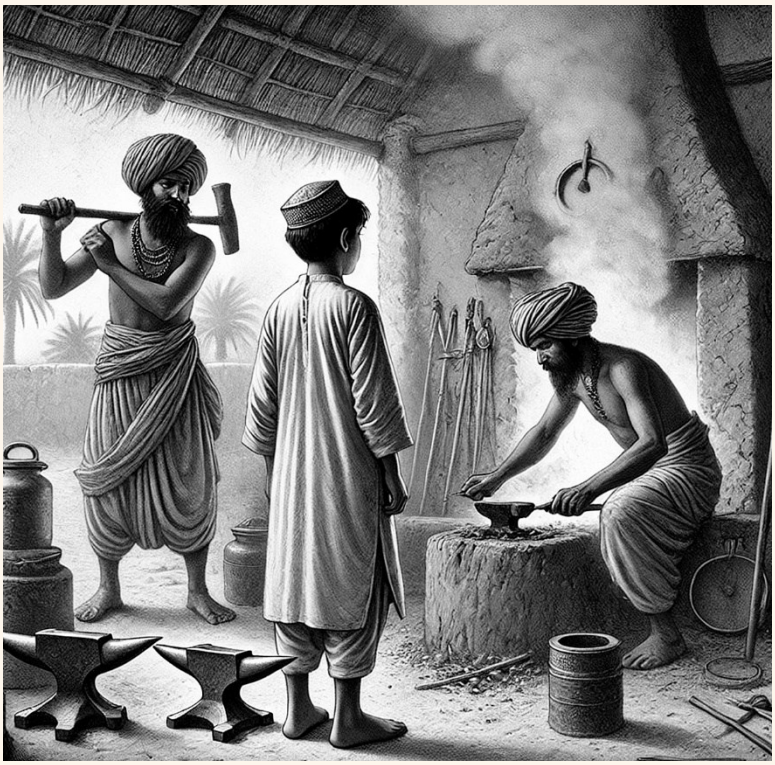
Zahri Interpretation

In this passage, Shah Abdul Latif addresses an apprentice or novice, likely in the rural context of a traditional Sindhi blacksmith's forge. He criticizes the one who claims to be a blacksmith ('آڳَڙِيو'), but neither blows the bellows nor approaches the fire — key tasks of forging. This serves as a rebuke to hypocrisy and superficiality. The 'fire' symbolizes the demanding labour required to transform raw iron into something useful, and the 'flames of love' represent intense hardship and effort. In 17th-century Sindh, blacksmiths were highly respected for their discipline and endurance, claiming the title without undergoing the craft was considered deceitful. Thus, Shah Latif mocks the self-proclaimed practitioner who avoids the trials that would legitimize his identity. The protagonist in this scenario is the immature disciple or seeker who craves recognition without exertion.

Batni Interpretation

At a deeper level, Shah Abdul Latif exposes the illusion of spiritual self-image. The 'fire' symbolizes divine truth, and 'blowing the bellows' implies internal readiness and sincerity. When the ego avoids the discomfort of genuine transformation, it falsely declares spiritual arrival. The poem reveals this contradiction: how can one become genuinely forged without enduring the fire? The immature soul that avoids the heat remains brittle. Shah Latif critiques such pretension,

urging seekers to embrace inner vulnerability. The actual path, he suggests, begins not with outer declarations but by quietly stepping into the fire of discipline.



YMK-D03-B15

Line-by-Line Translation	Sindhi Text
Iron is heated, and rust is removed, where the flames burn intensely.	لوهُ ٻَري ڪَٽُ ڪَڙهي، ڏُوڌا جِتِ ڌَڳَنِ،
Hammers came out, while the anvils tremble.	مُتِرِڪَنِ مُنهَن ڪَڍِئا، سانڌاڻِيون ڪَنبَنِ،
Today, too, the blacksmiths have gathered around the blazing fire.	اَڄُ پُڻ آڳَڙِيَنِ، ميڙو آهي مَڇَ تي.

Zahri Interpretation

Shah Latif presents the blacksmith's workshop as a scene of intense labour. The iron is heated until it glows, hammered into shape, and the anvils tremble under the strikes. The gathering of blacksmiths symbolizes a communal effort, possibly representing a purification process. The imagery of fire, hammering, and melting alludes to the struggle and effort required for transformation.

In 17th-century Sindh, blacksmiths were vital artisans, shaping tools and weapons for society. Their work was respected and seen as gruelling—the workshop's heat and labour parallel life's

hardships and trials. In Islamic teachings, fire is often used as a metaphor for purification, just as fire removes impurities from metal, trials cleanse the soul. Shah Latif could also hint at a social or religious movement, suggesting that people must undergo purification, much like iron in the forge.

Batni Interpretation

The blacksmith's fire in Shah Latif's verse symbolizes inner awakening through shared discipline. While Zahri understanding highlights individual trial, this layer emphasizes collective transformation—the *mehfil* (gathering) of blacksmiths as seekers united around a sacred purpose. The trembling anvil is no longer just a soul under strain; it is the world of forms reacting to divine rhythm. The hammerings are not punishments but sacred pulses, shaping the raw material of the soul. Here, Shah Latif suggests that spiritual strength is cultivated through solitude and immersion in the fiery community of sincere seekers. Transformation requires rhythm, heat, and presence—elements that only emerge when sincere hearts gather and submit to the divine process.

YMK-D03-B16

Line-by-Line Translation	Sindhi Text
They melted the stone and turned raw iron into steel.	پَچائي پَهاڻُ، جَنِ رَساڻِئو رُڪَ کي،
Only the blacksmiths know their true worth.	تَنِي سَندو ڄاڻُ، آهي آڳَڙِيَنِ کي.

Zahri Interpretation

Shah Abdul Latif uses the imagery of blacksmiths refining metal to emphasize the process of transformation and purification. The phrase 'پَچائي پَهاڻُ' (melting stone) refers to the intense heat required to extract valuable metal, symbolizing how individuals must endure hardship to become strong in faith. The reference to blacksmiths ('آڳَڙِيَنِ') aligns with the profession's importance in rural Sindhi life, where the forging of steel was essential for creating tools and weapons. This metaphor reflects the Quranic idea that tests refine believers: "Do you think you will enter Paradise without being tested, just as those before you were tested?" (Quran, 2:214). The second line highlights that only those who endure the purification process genuinely understand its value. This can be applied to prophets, saints, and sincere seekers of truth, who undergo immense trials in pursuing spiritual perfection.

Batni Interpretation

This verse reveals Shah Latif's vision of spiritual endurance through metaphorical heat. The transformation of raw iron into steel reflects the inward journey of a soul that learns resilience through repeated tests. The phrase 'تَنِي سَندو ڄاڻُ' (only the blacksmiths know their worth) speaks to the hidden wisdom of those who have persevered. The blacksmith here is the spiritual guide who quietly shapes hearts without fanfare. Shah Latif eschews abstract theology, offering a lived metaphor: only through the intensity of experience can genuine inner strength emerge. The soul remains dormant without this fire, lacking the gravity to draw toward the Divine presence.

YMK-D03-B17

Line-by-Line Translation	Sindhi Text
Today, the skilled blacksmiths have arrived, they are wise and experienced.	اَڄُ آڳَڙِيا آيا، سائُو ڪي سُجاڻَ،
They will remove the rust and make the iron shine bright.	لاهِيندا مورِيانَ، رُکُ ڪَندا پَڌِرو.

Zahri Interpretation

Shah Abdul Latif presents the image of expert blacksmiths arriving to refine metal, an analogy for purification and transformation. The 'rust' ('مورِيانَ') symbolizes impurities, while the act of making iron shine represents the process of refinement. In Islamic teachings, the purification of the soul is essential, as the Quran states, "He has succeeded who purifies it" (Quran, 91:9). The arrival of skilled blacksmiths suggests the presence of spiritual guides who lead others toward righteousness. This imagery encourages believers to seek knowledge and purification under the guidance of the wise.

Batni Interpretation

In this verse, Shah Latif reveals how spiritual refinement is not self-attained but is gifted through association with the wise. The arrival of 'آڳَڙِيا' (blacksmiths) symbolizes those who embody sacred insight earned through years of inner discipline. They don't merely instruct; their presence initiates change. The rust ('مورِيانَ') is not just desire—it is forgetfulness and heedlessness. When these masters work on the seeker, it is not through lectures but through subtle, lived transmission. The phrase 'رُکُ ڪَندا پَڌِرو' (making iron shine) suggests that true clarity of heart emerges only when the ego is humbled in their presence. Shah Latif thus urges seekers to surrender pride and remain in the company of those whose hearts already carry the fire.

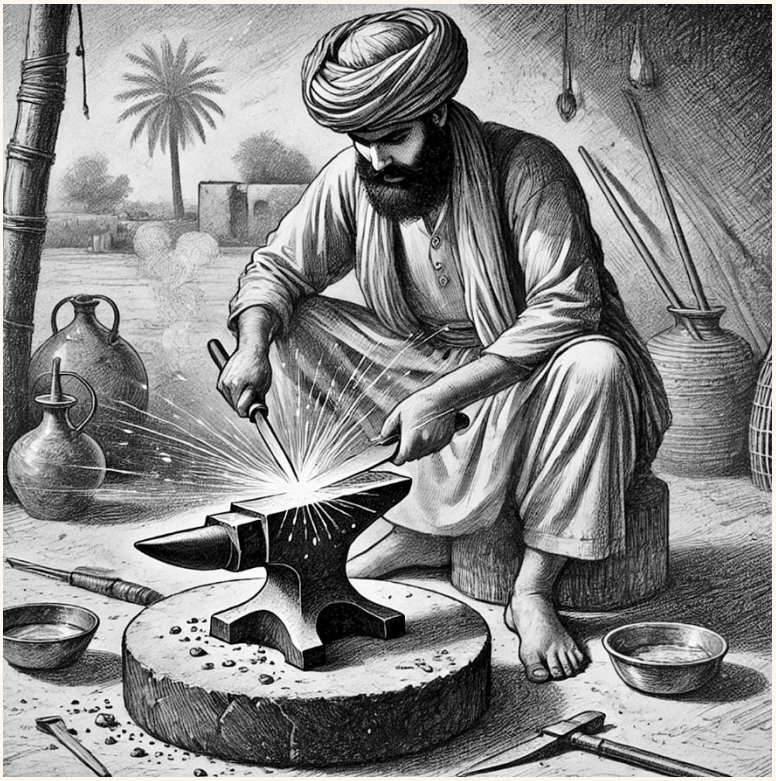
YMK-D03-B18

Line-by-Line Translation	Sindhi Text
Today the master smiths have come, bringing their sharpening stones.	اَڄُ آڳَڙِيا آيا، سُوڏا سِراٽِي،
With water, they will sharpen the swords to make them razor-sharp.	پِياري پاڻِي، تيغُون ڪَندا تِکيُون.

Zahri Interpretation

Shah Abdul Latif presents the image of blacksmiths arriving to sharpen swords, a crucial task in the historical and cultural context of 17th-century Sindh. Weapons were essential not only for warfare but also for self-defence and survival. The phrase 'پِياري پاڻِي' (with water) refers to the traditional process of sharpening blades using a whetstone, emphasizing the need for refinement. This metaphor aligns with Islamic teachings on purification, as water symbolizes spiritual

cleansing: "And We made from water every living thing." (Quran, 21:30). The reference to swords suggests preparation for a struggle, possibly alluding to both physical battles and inner struggles against the *nafs* (lower self). The protagonist in this scenario is a spiritual mentor, guiding the seeker toward readiness for their spiritual journey.



Batni Interpretation

This verse highlights the sacred task of preparing the seeker's heart for divine revelation. The 'swords' ('تيغُون') are not just symbols of strength but vessels of divine clarity, which must be sharpened to pierce illusion. The water used for sharpening signifies divine mercy and knowledge, which cools and refines. The blacksmiths—those illuminated by inner light—do not simply instruct; they infuse presence. Just as steel must endure pressure to become a sword, the seeker must endure the heat of longing and the friction of spiritual practice. Shah Latif gestures toward a path where readiness for divine truth is forged through silent struggle and companionship with those who embody the sacred fire.

YMK-D03-B19

Line-by-Line Translation	Sindhi Text
I saw those content who understood the true worth of the whetstone.	سَرَها ڏِنَمِ سي، جَنِ جِي ساڃاءِ سِراڻِيَنِ سين،
Their swords never become dull or rusted.	تيغَ تَنِي جي کي، ڪَٽُ نَہ چَڙهي ڪَڏِهين.

Zahri Interpretation

Shah Abdul Latif describes individuals who have mastered sharpening weapons and keeping them rust-free. The 'whetstone' ('سِراڻِيَنِ') symbolizes wisdom and experience, highlighting that those who understand refinement remain strong. The 'sword' ('تيغَ') represents one's abilities and preparedness, both physically and spiritually. In Islamic thought, a believer's heart must be purified to remain steadfast, as the Quran states: "Indeed, the most honoured of you in the sight of Allah is the most righteous." (Quran, 49:13). The rust-free sword signifies unwavering faith, much like the prophets and saints who never deviated from truth despite trials. In the rural Sindhi context, well-maintained weapons were essential for protection, making this imagery both practical and symbolic.

Batni Interpretation

This verse reflects the inner state of those who have aligned their hearts with divine remembrance ('سِراڻِيَنِ' meaning whetstone). Their souls ('تيغَ' or sword) are no longer dulled by heedlessness but retain clarity through constant inner vigilance. Shah Latif points to seekers who live with discernment and grace, untouched by inner corrosion. Instead of introducing new states, they protect what has already been given, preserving the sharpness of the soul. The sword that never rusts becomes a symbol of one who is inwardly stable and spiritually aware. Unlike those who constantly seek change, these rare individuals quietly maintain their purity, having integrated divine wisdom into their being.

YMK-D03-B20

Line-by-Line Translation	Sindhi Text
Make your head the anvil, then seek the blacksmith's house.	سِرُ سانڌاڻِ ڪَري، پُڇِڄِ گهَرُ لُهارَ جو،
Bear the hammer's blows, perhaps you will be shaped into steel.	ڌَڪَنِ هيٺِ ڌَري، مانَ گَڏينِئِي رُڪَ سين.

Zahri Interpretation

Shah Abdul Latif uses the imagery of a blacksmith's forge to emphasize endurance and transformation. The phrase 'سِرُ سانڌاڻِ ڪَري' (make your head the anvil) suggests the necessity of complete submission to a refining process. In rural Sindhi, blacksmiths were essential for shaping tools and weapons, requiring fire and repeated hammering to strengthen the metal. This metaphor resonates with Islamic teachings on patience and trials, as stated in the Quran: "Indeed, Allah is with the patient" (Quran, 2:153). The line 'ڌَڪَنِ هيٺِ ڌَري' (bear the hammer's blows) highlights that suffering is necessary for growth. The protagonist in this story is a seeker of wisdom, and the blacksmith represents a teacher or guide who shapes them through hardship.

Batni Interpretation

This verse exemplifies Shah Latif's profound call to inner resilience. The 'anvil' ('سانڌاڻِ') becomes a symbol of steadfastness, where the seeker must ground themselves fully before divine wisdom can take shape. The 'blacksmith' ('لُهارَ') signifies a spiritual force, not only a teacher but the unseen Hand that reshapes hearts through trials. The 'hammer's blows' (ڏَڪَنِ) are not punishments but moments of friction that awaken hidden strength. Rather than emphasizing ego-dissolution, Shah Latif points to a subtler path: one where the seeker learns to endure transformation with awareness, letting each trial forge greater spiritual depth. The poem reveals that inner growth is not passive—it demands conscious endurance and trust in divine wisdom.

YMK-D03-B21

Line-by-Line Translation	Sindhi Text
Endure like an anvil, bearing blow after blow.	سَهي جِيئَن سانڌاڻِ، ڏَڪَنِ مَٿي ڏَڪَڙا ۽
He annihilated himself in love, urging even the hammer to strike harder.	وَهِ وِجايو پاڻُ، ڏي ڏَوانُون ڏُڪِرين.

Zahri Interpretation

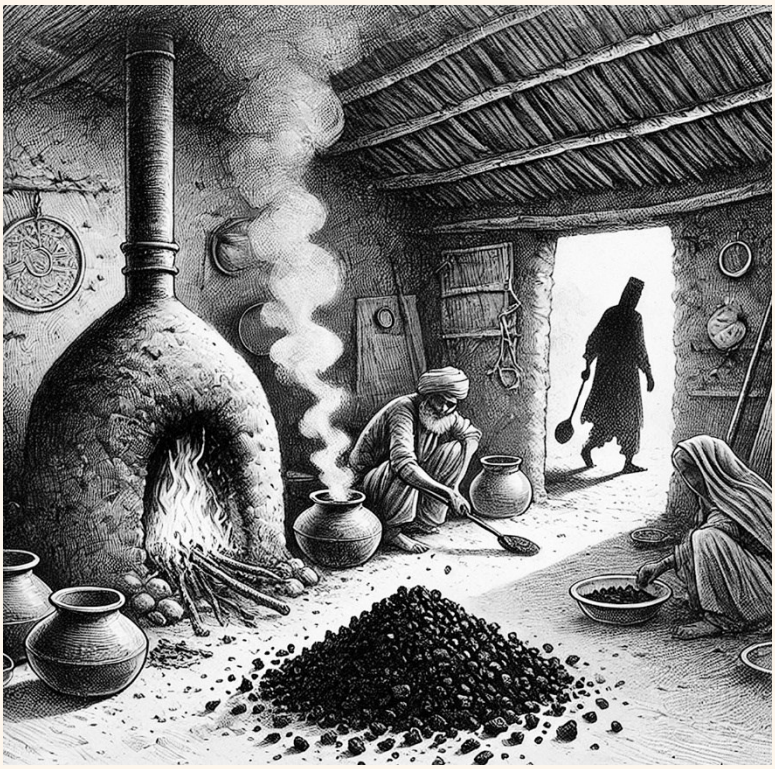
Shah Abdul Latif compares endurance to an anvil, which withstands repeated blows from a hammer. The phrase 'سَهي جِيئَن سانڌاڻِ' (endure like an anvil) highlights patience and resilience, fundamental virtues in Islam. The second line suggests total surrender to hardship, where one must accept suffering without resistance. This poem encourages seekers to accept divine tests without hesitation, as purification comes through endurance. The protagonist in this story is a disciple undergoing spiritual training, instructed to endure the hardships of life.

Batni Interpretation

In this verse, Shah Latif takes the imagery of the forge deeper, portraying the anvil not just as a metaphor for resilience but as a spiritual stance: immovable and silent beneath divine decree. The seeker here does not merely endure but invites the refining force. The phrase 'وَهِ وِجايو پاڻُ' (he annihilated himself in love) alludes to the extinguishing of self-centeredness, replaced with complete readiness for divine shaping. Rather than emphasizing mystical annihilation explicitly, Shah Latif shows how love transforms suffering into sacred willingness. The hammer striking harder reflects how divine grace intensifies when the heart opens fully. This is a portrait of radical surrender, where hardship no longer wounds—it polishes.

YMK-D03-B22

Line-by-Line Translation	Sindhi Text
Alas for the embers, they burn twice in the fire.	هَئَي بَرِ اڱارَنِ بَڏائِين ٻَرَنِ ۾ِ،
Some turn to ashes in the furnace, others are consumed in the flames.	هِڪڑا ڪُوريِ ڪانيا، ٻِئو ڏُوڏيِ مَنجِهہ ڏَڳَنِ،
Yet, the blacksmiths gather them again for another blaze.	آجا لُهارَنِ، ميڙيِ رَکِنا مَڇَ لَئي.



Zahri Interpretation

Shah Abdul Latif describes the burning of charcoal, which must endure multiple stages of fire before being fully consumed. This imagery reflects the trials of life, where one must repeatedly endure hardship and purification. The phrase 'اڱارَنِ بَڏائِين ٻَرَنِ ۾ِ' (burn twice in the fire) suggests that suffering is an inevitable part of the transformation. The final line indicates that trials do not end, as life continuously presents new challenges. This poem encourages resilience, demonstrating that hardship can lead to refinement and strength.

Batni Interpretation

In Sufi understanding, this verse unveils how the self must be broken down over time. The 'charcoal' ('اڱارَنِ') signifies the soul's dense impurities—its pride, its forgetfulness—which cannot

be removed all at once. The repeated burning (‘ٻَڏائِين ٻَرَنِ’) shows that spiritual growth is not linear but cyclical; each phase clears away more darkness. The line ‘لُهارَنِ ميڙي رَکِئا مَڄَ لَئي’ (the blacksmiths gather them again) suggests the seeker is never finished—each return to the fire is an invitation to deepen. Shah Latif subtly evokes the reality that struggle is not a detour but the very structure of the path. The fire does not just burn—it reveals what endures.

YMK-D03-B23

Line-by-Line Translation	Sindhi Text
The fire was extinguished, but the Beloved ignited it again.	ٻارِئو اُجهائِينِ، پِرِين اُجهايو ٻارِينِ،
The flames of the ironsmith are killing me.	مُون کي ٿا مارِينِ، لُهان لُهارَنِ جا.

Zahri Interpretation

Shah Abdul Latif describes the relentless process of burning and cooling, symbolizing suffering and endurance. In the rural Sindhi context, the imagery of fire and the ironsmith (‘لُهارَنِ’) represents a blacksmith who repeatedly heats and hammers iron to shape it. This reflects the struggles of life, where trials continuously test a person. The poet experiences suffering, where his beloved, likely a reference to a higher power, alternates between burning him and offering relief. This aligns with Islamic teachings on patience in the face of hardship. The protagonist appears to be the poet himself, experiencing the dual forces of suffering and mercy.

Batni Interpretation

Shah Latif presents pain and its cyclical return as a sign of divine nearness. The act of extinguishing and reigniting the fire reflects the seeker’s journey through phases of clarity and confusion. The line ‘پِرِين اُجهايو ٻارِينِ’ (the Beloved ignited it again) symbolizes how love continuously tests and deepens the soul’s readiness. Rather than viewing pain as mere hardship, Shah Latif turns it into an act of divine invitation. The ‘flames of the ironsmith’ signify inner intensity—the heart’s cry under divine care. This is not just suffering but a sacred pulse of transformation, where every return to the fire reveals a more profound longing and resilience in the seeker.

YMK-D03-B24

Line-by-Line Translation	Sindhi Text
From within, the flames arose, with rising eagerness, they tested.	مَنجهان مَڄَ مَڄُ ٿِئا، چَڙهِئو چَڪاسِينِ چاهَ،
This [is the] way of the blacksmiths; other means they abandoned.	اِيءَ پَرِ آڳَڙِيَنِ جِي، ٻِي ڇَڏِيائُون واهَ،
[By the] counsel of the companions; head(s) they gave in exchange.	سيٺَنِ جِي صَلاحَ، سِرَ ڏِنائُون سَٽِ ۾.

Zahri Interpretation

Shah Abdul Latif describes an intense inner experience where longing (‘چاهَ’) rises like flames from within. This rising desire is not impulsive—it is tested (‘چَڪاسِين’) and examined with caution, showing that love in its proper form must be scrutinized before it is pursued. The line ‘اِيءَ پَرِ آڳَڙَنِ جِي’ (this is the way of the blacksmiths) employs the familiar rural image of blacksmiths, known for their work with fire, to represent those who refine themselves through hardship. Just as blacksmiths do not rely on shortcuts, the sincere lover abandons all other methods (‘بِي جَڏِيانُون واهَ’). The final line reveals that through the guidance (‘صلاحَ’) of the faithful companions or friends (‘سيڻَنِ’), one must offer their head—symbolizing sacrifice-in the strike (‘سَتِ’), evoking the rural ethos of trust, mentorship, and total surrender in love.

Batni Interpretation

Mystically, Shah Latif describes how longing awakens within the seeker, not as an impulse but as a refined inner stirring that demands sincerity. The fire (‘مَچُ’) represents the inner crucible where one’s lower self is gradually consumed. Desire (‘چاهَ’) must not merely rise but face internal discernment (‘چَڪاسِين’), a spiritual self-assessment. The blacksmiths represent individuals shaped by deep spiritual effort, rejecting worldly ease to walk the narrow path of inner struggle. Shah Latif’s reference to ‘سيڻَنِ جِي صَلاحَ’ (the counsel of companions) speaks to the wisdom passed through generations of truth-seekers whose words offer clarity. The image of giving one’s head (‘سِرَ ڏِنائُون’) is not just about the ego’s surrender but entering a state of trust, where love demands not symbols but an entire presence. The poem maps an inner readiness to accept whatever form divine closeness may take—fire, loss, or stillness.

YMK-D03-B25

Line-by-Line Translation	Sindhi Text
The fire is within, but no steam rises outside.	مَچُ مَنجِهين آهِ، ٻاهَرِ ٻاڦَ نَہ نِڪِري،
Inwardly the longing burns; [this is] the gain of the burning ones.	چورِ تَہ لڳِيئي چاهِ، ڪامَندَنِ ڪَٽِئو.

Zahri Interpretation

Shah Abdul Latif speaks of an invisible fire burning within the self. The first line, ‘مَچُ مَنجِهين آهِ، ٻاهَرِ ٻاڦَ نَہ نِڪِري’ (The fire is within, but no steam rises outside), illustrates how profound pain or longing can be concealed from the outer world. It is a silent suffering—nothing appears on the surface, but the person is burning within it. The second line expresses that desire struck the heart secretly, and what remained was the burning— ‘ڪامَندَنِ ڪَٽِئو’ (the gain of the burning ones). This suggests that those who genuinely love must endure this hidden pain, and their only reward is the experience of that burning itself rather than any external validation.

Batni Interpretation

Mystically, this verse unveils the state of inward transformation where longing is born in silence. The absence of outward signs (‘باڦَ نَہ نِڪِريِ’) reflects a deeply personal connection to the Divine—one that resists performance or recognition. The phrase ‘چورِ نَہ لڳيئي چاهِ’ (love struck secretly) symbolizes a spark of yearning that quietly reorders the self, unknown even to the seeker at times. What remains— ‘ڪامَندَنِ ڪَٽِئو’ (the gain of the burning ones)—is not merely suffering but the inner richness that comes from allowing love to dwell without resistance. Shah Latif suggests that when true love arrives, it asks for no expression—only presence.

YMK-D03-B26

Line-by-Line Translation	Sindhi Text
For those who possess inner fire, there is gain; for those who have been extinguished, there is darkness.	ڪاڻا تَنِ ڪَٽِئو، اُجَهاڻَنِ اُونداهِ.
Those within whom the fire burns – they possess all this awareness.	جَنِ اَندَرِ بَرِيِ باهِ، اِيءَ سُدِ سَيِڪا تَنِ ڪي.

Zahri Interpretation

Shah Abdul Latif contrasts two types of people using the metaphor of fire. The line ‘ڪاڻا تَنِ ڪَٽِئو، اُجَهاڻَنِ اُونداهِ’ (For those who possess inner fire, there is gain; for those who have been extinguished, there is darkness) reflects a truth visible in rural Sindhi life: only those who hold inner strength and passion accomplish something meaningful, while those without drive live in obscurity. Fire here symbolizes vitality or purpose. In daily village life, especially among craftspeople and seekers, those who persevere with inner conviction endure and thrive. In the second line, Shah Latif clarifies that those who burn from within possess real awareness (‘سُدِ’)—the kind of insight that can’t be learned externally. This suggests wisdom derived from suffering and experience rather than superficial knowledge.

Batni Interpretation

Spiritually, Shah Latif shows how those with inner intensity do not simply endure life—they illuminate it. The fire within them is a test and a light that reveals unseen realities. Those who lack this spark remain veiled, unaware of their potential. The phrase ‘ڪاڻا تَنِ ڪَٽِئو’ (those with inner fire have gained) shifts from mere burning to illumination, suggesting an awakened state. Meanwhile, ‘اُجَهاڻَنِ اُونداهِ’ (the extinguished are in darkness) marks a state of inertia, not punishment. Shah Latif suggests that accurate perception (‘سُدِ’) is granted not by study but by the soul that dares to remain lit in a world inclined toward dimness. The fire is not about suffering but about staying alive in spirit.

Dastan 4: Moth's Surrender

Dastan Introduction

In the luminous tapestry of Shah Abdul Latif Bhittai's poetry, the image of the *patang* (moth) and the *aag* (fire) burns with an enduring intensity. This Dastan, "Moth's Surrender," plunges us directly into this powerful metaphor, a symbol deeply rooted in universal observations of nature and profoundly resonant within the Sufi tradition. For the people of 17th-century Sindh, seeing moths irresistibly drawn to lamps or bonfires was a common nightly occurrence, a simple yet profound drama played against the rural landscape. With his unparalleled genius, Shah Latif elevates this everyday scene into a sublime allegory for the soul's journey towards the Divine.

The Dastan unfolds the story of the seeker, the spiritual moth, utterly captivated by the flame of *Ishq-e-Haqiqi* (True Love, or Divine Love). This is not a tale of caution against danger, but an exploration of an irresistible, almost gravitational pull towards the Beloved. The poems speak of a love so profound that the "spears of love" (‘لڳا نيزا نِينهَن جا’) pierce the seeker's heart, leaving no choice but to advance towards the source of this agonizing yet ecstatic attraction. We witness the moth's unwavering resolve; once the *mach* (fire) is sighted, there is no turning back (‘پَسي مَڃُ مَ موتُ’). This steadfastness in the face of ultimate sacrifice is a cornerstone of the spiritual path.

Central to this Dastan is the theme of fana, or self-annihilation. The moth does not merely get singed; it actively seeks to "plunge its head into the fire" (‘مَٿو وِجهندا مَڃَ ۾’), to be consumed entirely in the *khoori* (furnace) of Divine Presence. This burning is not a punishment but a purification, a melting away of the *nafs* (ego-self) so that the soul can achieve *qurb* (nearness) and ultimately, union with the Beloved. Shah Latif even challenges the seeker to a higher state: not just to be burned by the fire, but to "burn the fire itself" (‘ٿُون پَڄَنَّ کي پَڇاءِ’), signifying a transcendence over the very trials and tribulations of the path, mastering the self to such an extent that the fire of passion is itself consumed by a greater spiritual reality.

Through this fiery ordeal, a profound transformation occurs. The seeker, in losing the self, gains everything. The poems reveal that in the heart of the flame, the moths "understood the ultimate truth" (‘سَيِّکا سُڌِ سَڃِي’) and unravelled the *raaz* (hidden secrets) of the Divine. Yet, this sacred knowledge, this *sirr* (mystical secret), is not for the uninitiated. Latif cautions that the "fire is not to be shown to the common people" (‘اڳِ نَہ ڏِجي عامَ کي’), underscoring the esoteric nature of these profound spiritual experiences and the need for the seeker to be *pukhta* (cooked, mature) rather than *aarot* (raw, unbaked) to withstand and comprehend such truths.

"Moth's Surrender" is thus a powerful meditation on the extremities of love, sacrifice, and spiritual realization. It is a call to embrace the path of divine love with total commitment, willingly undergo the crucible of self-effacement, and, in doing so, discover the radiant, eternal truth that lies at the heart of existence.

YMK-D04-B01

Line-by-Line Translation	Sindhi Text
Ask the moths about the news of their burning,	پُڇُ پَتنگَنِ کي، سَندِيُون کامَڻَ خَبرُون،
They come and plunge into the fire, giving their souls,	آئِنُو وِڃَهنِ آڳَ ۾، جِيءُ پَنهِنجو ڇِي،
For their hearts have been pierced by the spears of love.	جيري جَنِي ڇِي، لڳَا نيزا نِينهَن جا.

Zahri Interpretation

Shah Abdul Latif employs the imagery of the moth and the flame, a well-known metaphor in Sufi poetry. The moths symbolize those consumed by passion, throwing themselves into the fire without hesitation. This is a direct parallel to human beings drawn irresistibly toward love and devotion, even when it leads to destruction.

The imagery is rooted in Sindhi rural life and the Sufi tradition, where submission to divine or human love is seen as the highest form of devotion. In Islamic terms, this can be seen as an allusion to *Ishq-e-Haqiqi* (True Love) and *Ishq-e-*Majazi (worldly love). The fire represents trials, and the purification process a seeker undergoes as they walk the path of divine love.

Batni Interpretation

On a deeper level, the poem encapsulates the essence of the soul's complete merging with the Divine in Sufism. The moth, willingly consuming itself in the flame, represents the seeker aiming for the dissolution of self in the love of God. The 'لَڳا نيزا نِينهَن جا' (spears of love) symbolize the divine attraction (*jazba*) that pierces the seeker's heart. This intense experience is not mere suffering but a vital cleansing; only those who endure this piercing attain the ultimate truth. Love acts as a crucible refining the soul. Genuine seekers must willingly embrace this process as a path to divine closeness. Thus, the poem speaks of surrender, sacrifice, and the ecstatic yielding of the self to the Beloved. Like Rumi and Attar, Shah Latif presents love as an irresistible force leading to union with the Divine.

YMK-D04-B02

Line-by-Line Translation	Sindhi Text
If you call yourself a moth, come and extinguish the fire.	پَتَنگُ چائِين پاڻَ کي، اَچِي آڳِ اُجهاءِ،
Many have been burned; now, you burn the fire itself.	پَچَڻَ گهڻا پَچائِيا، تُون پَچَڻَ کي پَچاءِ،
Realize the truth and conceal it—do not show the fire to all.	واقُفُ ٿِي وِساءِ، آڳِ نَہ ڏِجي عامَ کي.

Zahri Interpretation

Shah Latif uses the familiar image of the ‘پَتَنگُ’ (moth) drawn to flame to represent the seeker pursuing divine love. The call to ‘اَچِي آڳِ اُجهاءِ’ (come and extinguish the fire) elevates the challenge: the seeker must not merely endure trials, like the countless others who ‘پَچَڻَ گهڻا پَچائِيا’ (many have been burned). Instead, they must actively ‘پَچَڻَ کي پَچاءِ’ (burn the fire itself), signifying the need to conquer the base self and transcend worldly suffering. The concluding advice, ‘آڳِ نَہ ڏِجي عامَ کي’ (do not reveal the fire to the ordinary people), underscores that the profound experiences and secrets of this path are reserved for those spiritually prepared.

Batni Interpretation

Here, the ‘پَتَنگُ’ (moth) is the soul aspiring to union, and the ‘آڳِ’ (fire) symbolizes the consuming Divine Presence, which leads to the dissolution of the separate self. Shah Latif urges the seeker beyond mere consumption; extinguishing the fire implies transcending even passionate devotion to attain an abiding presence in the Divine. ‘Burning the fire’ thus signifies the elimination of all perceived barriers between the lover and the Beloved. The caution against sharing this inner knowledge with the ‘عامَ’ (common people) highlights the Sufi principle of safeguarding profound truths for receptive hearts, aligning with the wisdom that “He grants wisdom to whom He wills...” (Quran, 2:269). The ultimate goal is not simply perishing but achieving complete unification.

YMK-D04-B03

Line-by-Line Translation	Sindhi Text
If you call yourself a moth, willingly throw yourself into the fire.	پَتَنگُ چائِين پاڻَ کي، ڄيري پَئُہ ڄاڻِي،
Keep moving towards the flame until it no longer burns.	تانْ تانْ تاڻِج تاءَ ڏي، جانْ آڳِ نَہ اُجهاڻِي،
The secret is revealed, do not reveal it to the common people.	وِسَهُ وِهاڻِي، آڳِ نَہ ڏِجي عامَ کي.

Zahri Interpretation

Shah Abdul Latif speaks to a spiritual seeker using the metaphor of the moth (‘پَتَنگُ’), which is known to burn itself in the flame. He says that if one truly identifies as a moth—a symbol of longing and love—then they must willingly embrace destruction in the path of the Beloved, much like the moth throws itself into fire. This represents intense love and sacrifice. The second line instructs the seeker to keep pressing forward despite the heat, indicating endurance in spiritual struggle until the fire (of suffering or ego) loses its power to harm. The final line— ‘do not reveal it to the common people’—suggests that deeper spiritual truths (‘آڳِ’ – fire as divine knowledge) should not be exposed to those unprepared or unaware, echoing Islamic teachings that sacred

knowledge is for those ready in heart and soul. The protagonist here is the sincere seeker or disciple (‘وِهاڻِي’), addressed with affection by Shah Latif.

Batni Interpretation

Shah Abdul Latif delves deeper, using the moth and the flame to illustrate the soul's yearning for the Divine and the self-dissolution path. To ‘جيري پَئُہ جاڻِي’ (willingly throw yourself into the fire) signifies surrendering the ego-self (nafs) entirely within the intensity of the Divine Presence. The seeker must persist through this spiritual refinement until the "fire no longer burns," reaching a mystical state where the soul, having been purified, transcends suffering by transcending the self. At this point, the consuming heat transforms into guiding light. In the final verse, Shah Latif underscores the importance of guarding *sirr* (mystical secrets); he cautions against unveiling profound realities (*haqa'iq*) to those spiritually unprepared (‘عامَ’), who might misunderstand them. This intense encounter involves Divine Majesty (*Jalal*) and the radiant illumination of inner knowing (*ma'rifa*), experiences not meant for unprepared hearts.

YMK-D04-B04

Line-by-Line Translation	Sindhi Text
If you call yourself a moth, do not turn away upon seeing the fire.	پَتَنگُ چائِين پاڻَ کي، پَسي مَڃُ مَ موڙُ،
Enter into the radiance of the beautiful beloved and become the groom.	سَهائِي سُپَيرِيَن جي، گِهڙُ تہ ٿِئَين گهوڙُ،
You are still raw, unaware of the oven's nature.	اَڃا ٿُون آروڙُ، ڪُوريِ خَبَرَ نہ لَهين.

Zahri Interpretation

Shah Latif presents the imagery of the ‘پَتَنگُ’ (moth) once again, symbolizing the seeker who is drawn to divine love. The ‘مَڃُ’ (fire) is the ultimate trial of devotion. The line ‘پَسي مَڃُ مَ موڙُ’ (do not turn away upon seeing the fire) urges the seeker to embrace suffering instead of retreating. The ‘سَهائِي’ (radiance) is the divine presence, and entering into this ‘radiance’ represents union with the divine, making the seeker the ‘گهوڙُ’ (groom), signifying completion and acceptance. However, the final line ‘اَڃا ٿُون آروڙُ’ (you are still raw) warns that the seeker is not yet ready, much like unbaked clay that cannot withstand the fire of divine love. This reflects a spiritual journey and the traditional Sindhi imagery of potters' kilns, where only those who endure fire become strong.

Batni Interpretation

The moth signifies the soul aspiring towards the Divine. The 'fire' represents the overwhelming intensity of Divine Reality, which necessitates the dissolution of the individual self. The instruction ‘پَسي مَڃُ مَ موڙُ’ (do not turn away upon seeing the fire) underscores that the true aspirant must embrace this process of self-effacement willingly. Entering the ‘سَهائِي’ (radiance) or Divine Light transforms the seeker into the ‘گهوڙُ’ (groom), symbolizing spiritual

consummation—a state of abiding existence within the Divine. However, the caution ‘اَڃا تُون آروڻُ’ (you are still raw) highlights that the unprepared soul, like unbaked clay, cannot endure the intensity of this transformative union. Spiritual readiness requires purification through trials and detachment, echoing the Quranic principle that profound attainment demands sacrifice: “You will not attain righteousness until you sacrifice what you love.” (Quran, 3:92). Only a soul refined through such devotion is prepared to merge fully with the Beloved.

YMK-D04-B05

Line-by-Line Translation	Sindhi Text
The moths intended and gathered above the fire.	پَتَنگَنِ پَهُ ڪِئو، مِڙِيَا مَٿي مَچَ،
They saw the flame but did not flinch; they burned upon the Truth.	پَسِي لَهَسَ نَہ لِڇِيَا، سَڙِيَا مَٿي سَچَ،
Their necks were severed; the helpless ones perished.	سَندا ڳچِنِ ڳَچَ، ويچارَنِ وِڃائِيا۔

Zahri Interpretation

Shah Latif paints the image of moths, symbolic of passionate seekers, who knowingly gather around a fire. The ‘مَچَ’ (fire) represents a profound trial testing their devotion. The line ‘پَسِي لَهَسَ نَہ لِڇِيَا’ (they saw the flame but did not flinch) highlights their unwavering commitment, showing how true devotees do not abandon their path despite immense hardships. The phrase ‘سَڙِيَا مَٿي سَچَ’ (they burned upon the Truth) signifies that embracing the ultimate sacrifice is integral to their path. The

final line ‘سَندا ڳچِنِ ڳچَ’ (their necks were severed) alludes to historical figures and spiritual aspirants, like Mansur al-Hallaj, who sacrificed themselves entirely for the Truth they perceived. The poem speaks to those on a spiritual journey, indicating it demands absolute surrender.

Batni Interpretation

The moths represent souls intensely longing for divine union, while the fire symbolizes the overwhelming reality wherein the individual sense of self dissolves. Gathering and burning illustrate that seekers must willingly yield their separate existence to attain profound understanding. The line ‘پَسِي لَهَسَ نہ لِڇِئا’ (they saw the flame but did not flinch) conveys that spiritual insight requires courage, as the ego must recede before one can fully experience the Divine. ‘سَڙِئا مَٿي سَچَ’ (they burned upon the Truth) reflects the mystical understanding that the path towards union involves a complete yielding of the self. The final phrase, ‘سَندا ڳچِنِ ڳچَ’ (their necks were severed), alludes to those who become entirely absorbed in divine ecstasy. This resonates with the Quranic verse: "And do not think of those who are slain in the way of Allah as dead. Rather, they are alive with their Lord, receiving sustenance." (Quran, 3:169). Shah Latif's message is that true nearness to God is only realized through such complete surrender.

YMK-D04-B06

Line-by-Line Translation	Sindhi Text
The moths united in resolve and came to extinguish the fire.	پَتَنگَنِ پَهُ ڪَري، اَڃِي اُجهائِيِ آڳِ،
The creatures developed an attachment to the taste of nearness.	ڪِيئنَنِ کي قُربَ جي ڪا جَا لَڳِي لاڳِ،
All merged at the destination and burned within the furnace.	مِڙِي سَڀِ ماڳِ، ڪاٿا ڪُوريِ وِچَ ۾.

Zahri Interpretation

Shah Latif describes a natural and rural image familiar to the people of 17th-century Sindh: moths (‘پَتَنگَنِ’) rushing toward fire. The fire here may be a literal flame used in lamps or furnaces across rural Sindh, and the moths symbolize those who are irresistibly drawn to it. The phrase ‘اُجهائِيِ آڳِ’ (blazing fire) reflects the intensity of this attraction. The creatures (‘ڪِيئنَنِ’) are portrayed as having developed a ‘لاڳِ’ (attachment) to ‘قُربَ’ (closeness), meaning they were not just drawn to the light but deeply desired to be near it. This can represent worldly passion, where lovers risk everything to be close to their beloved. Finally, ‘ڪاٿا ڪُوريِ وِچَ ۾’ (burned within the furnace) depicts the inevitable destruction that comes from such reckless longing. The protagonist here is the lover in this world—a woman like Sassui or a moth—who chooses to suffer rather than stay apart from the beloved.

Batni Interpretation

Batni (inner) meaning reveals the mystical allegory of losing the self in Divine Love. The moths are seekers—saliks—on the spiritual path. Their resolve to face the fire (‘اُجهائِيَ آگِ’) reflects the Sufi’s conscious decision to confront the burning trials of Divine longing. The ‘taste of nearness’ (‘قُربَ جي ڪا جَا’) is the spiritual sweetness experienced in intimacy with the Divine. This profound desire (‘لاڳِ’) overpowers all else. The final line— ‘burned within the furnace’—represents the mystical state where the Divine Reality completely consumes the self. The ‘furnace’ (‘ڪُوريِ’) is not punishment but purification, a divine workshop where the ego melts. Shah Latif’s imagery turns moths into lovers of God who willingly dissolve themselves to attain closeness (*qurb*). Thus, the poem moves from external passion to spiritual absorption in the Divine Presence.

YMK-D04-B07

Line-by-Line Translation	Sindhi Text
In the fire’s center, all the moths burned completely.	ڪاٽا ڪُوريِ وِچَ ۾، وِئا پَتَنگ سَڀ پَڄِي،
At that moment in the fire, they understood the ultimate truth.	اُنِهين وَٽِ آتِش جي، سَيڪا سُڌِ سَڄِي،
None returned, all were consumed and turned to dust.	موٽئو ڪونَہ بَڄِي، ڪامِي مِڙِيئِي خاڪِ ٿِيَا.

Zahri Interpretation

Shah Latif describes the ultimate fate of the moths that willingly entered the fire. The line ‘ڪاٽا ڪُوريِ وِچَ ۾’ (in the fire’s center) signifies the point of complete immersion, where all the moths ‘وِئا پَتَنگ سَڀ پَڄِي’ (burned completely). Their destruction revealed a profound insight; ‘اُنِهين وَٽِ آتِش جي، سَيڪا سُڌِ سَڄِي’ (At that moment in the fire, they understood the ultimate truth) suggests that this final, consuming experience unveiled the core reality inherent in their sacrifice. This aligns with the understanding that profound clarity often arises from enduring extreme hardship. The last line, ‘موٽئو ڪونَہ بَڄِي’ (none returned), underscores the irreversible nature of this path for those who fully commit to love and sacrifice; having been consumed, they were utterly transformed into ash (‘ڪامِي مِڙِيئِي خاڪِ ٿِيَا’).

Batni Interpretation

The moths represent souls driven by the yearning to cease their separate existence within the Divine embrace. Their entry into the fire symbolizes the culmination of surrender, reaching a state where individual identity dissolves into the Divine Presence. The phrase ‘سَيڪا سُڌِ سَڄِي’ (they understood the ultimate truth) signifies the mystical realization that the ego-self is transient, and only the Absolute permanently exists. This final transformation into ash represents *baqa* (subsistence or eternal life in God), where the soul, freed from the confines of individuality, attains permanence by merging with its Source. As the Quran states: “Indeed, to your Lord is the final

return." (Quran, 53:42), reinforcing Shah Latif's message that seekers attain true existence only through complete absorption in the Divine Beloved.

YMK-D04-B08

Line-by-Line Translation	Sindhi Text
The moths came advancing, heads first, toward the path of the light.	پُرِي پَتَنگ آئِيا، سِرِي سَهائي وَٽِ،
They held nothing back, plunging their heads into the fire.	ڪَندا ڪانَہ گهَٽِ، مَٿو وِجَهندا مَڇَ ۾.

Zahri Interpretation

Shah Latif uses the imagery of moths, symbolizing seekers who rush toward divine beauty without hesitation. The line 'پُرِي پَتَنگ آئِيا' (the moths came advancing) implies that they came with complete commitment. The phrase 'سِرِي سَهائي وَٽِ' (heads first, toward the path of the light) suggests their attraction to divine light. The second line, 'ڪَندا ڪانَہ گهَٽِ' (they held nothing back), highlights their willingness to give everything, and 'مَٿو وِجَهندا مَڇَ ۾' (plunging their heads into the fire) symbolizes their final act of surrender. This illustrates an absolute dedication where worldly concerns no longer matter. The poem addresses those seeking spiritual enlightenment, emphasizing that hesitation has no place in the path of love.

Batni Interpretation

The moths symbolize souls intensely drawn towards the Divine Radiance ('سَهائي'), propelled by profound love. Their determined advance, 'heads first', signifies a conscious, decisive movement towards ultimate union. The act of 'مَٿو وِجَهندا مَڇَ ۾' (plunging their heads into the fire) represents the culmination of this spiritual journey: the intentional cessation of the individual self within the Divine Reality. This moment transcends mere destruction; it is the point where the seeker's separate identity dissolves, allowing for unification with the Beloved. Shah Latif's message is clear: true aspirants must relinquish all hesitation, embracing this transformative merging with total commitment.

YMK-D04-B09

Line-by-Line Translation	Sindhi Text
The moths arrived completely, drawn by the radiant beauty.	پُرِي پَتَنگ آئِيا، سِرِي سَهائيءَ ساءِ،
They did nothing else but placed their heads in the fire.	ڪَندا ٻِي نَہ ڪا، مَٿو وِجَهندا مَڇَ ۾.

Zahri Interpretation

Shah Latif describes the moths as seekers irresistibly drawn to divine light, symbolizing those on a dedicated spiritual journey. 'پُرِي پَتَنگ آئِيا' (the moths arrived completely) coupled with 'سِرِي سَهائِيءَ ساءِ' (drawn by the radiant beauty) highlights their total arrival, captivated by the divine presence. The phrase 'ڪَندا بِي نَہ ڪا' (they did nothing else) underscores their absolute, singular focus; no other action mattered besides their final act. Consequently, 'مَٿو وِجَهندا مَچَ ۾' (placing their heads in the fire) represents not just surrender, but the culmination of this exclusive devotion. Like moths before a flame, genuine aspirants allow no hesitation or distraction, pursuing closeness to the divine with unwavering resolve.

Batni Interpretation

The moths symbolize souls whose intense longing for unification draws them towards the 'سَهائِي' (radiant beauty) of the Divine. Their act of 'مَٿو وِجَهندا مَچَ ۾' (placing their heads in the fire) signifies the apex of spiritual devotion: the point where individual identity dissolves into the divine reality. This is the essence of the mystical path: the aspirant must relinquish all else, allowing the self to merge with the Beloved. The phrase 'ڪَندا بِي نَہ ڪا' (they did nothing else) pointedly emphasizes this necessary singularity of purpose inherent in the quest. Shah Latif's message is clear: seekers must embrace this path with such consuming devotion that they allow themselves to be fully absorbed in the divine fire.

YMK-D04-B10

Line-by-Line Translation	Sindhi Text
The moths arrived completely, with their heads toward the light of the fire,	پُرِي پَتَنگ آئِيا، سِرِي سَهائِي جَهلَ،
They flung their necks forward, offering their heads to the fire.	ڪَندا ڪَندَ اُڇَلَ، مَٿو ڏِيندا مَچَ ۾.

Zahri Interpretation

Shah Latif depicts the moths as seekers drawn toward divine beauty. The phrase 'پُرِي پَتَنگ آئِيا' (the moths arrived completely) signifies full commitment to the journey of love. 'سِرِي سَهائِي جَهلَ' (with their heads toward the light of the fire) suggests that they have recognized the divine light and move towards it. The line 'ڪَندا ڪَندَ اُڇَلَ' (they flung their necks forward) symbolizes absolute submission, and 'مَٿو ڏِيندا مَچَ ۾' (offering their heads to the fire) represents complete surrender. Shah Latif's words emphasize that true seekers do not hesitate or fear loss but embrace sacrifice wholeheartedly.

Batni Interpretation

The moths symbolize souls yearning for divine union. Their movement toward 'سَهائِي' (radiant beauty) represents the journey fueled by profound, genuine love for the Divine. Their

readiness to ‘ڪَندا ڪَندَ اُڇَلَ’ (fling their necks forward) signifies the essential spiritual step of overcoming the individual self, where the seeker must relinquish the ego. The final act, ‘مَٿو ڏِيندا مَچَ ۾’ (offering their heads to the fire), represents the ultimate realization: the personal identity must cease for nearness to the Divine to be attained. Shah Latif's message is clear: true aspirants must move beyond hesitation, giving themselves entirely to this sacred love, even at the cost of their perceived existence.

YMK-D04-B11

Line-by-Line Translation	Sindhi Text
The moths arrived completely, headfirst, beneath the radiant beauty.	پُرِي پَتَنگ آئِيا، سِري سَهائي هيٺ،
They became the seers of the vision, offering their heads to the fire.	ٿِيا ڏيناڑِئا ڏيٺ، مَٿو ڏِيندا مَچَ ۾.

Zahri Interpretation

Shah Latif portrays the ‘پَتَنگ’ (moths) gathering beneath the ‘سَهائي’ (radiant beauty) of the divine presence. Through their unwavering devotion, these seekers attain a profound insight, becoming ‘ٿِيا ڏيناڑِئا ڏيٺ’ (the seers of the vision). This newfound clarity culminates in their ultimate act of devotion, as they ‘مَٿو ڏِيندا مَچَ ۾’ (offer their heads to the fire), fully embracing their passionate quest for nearness.

Batni Interpretation

The moths symbolize souls undertaking a journey toward self-effacement, drawn into alignment with the divine presence (‘سَهائي’). Reaching a state of purification allows them to attain *mushahida* (direct witnessing of the Divine), as indicated by ‘ٿِيا ڏيناڑِئا ڏيٺ’ (they became the seers of the vision). It is this very witnessing that empowers their final step: ‘مَٿو ڏِيندا مَچَ ۾’ (offering their heads to the fire), signifying the merging of the individual consciousness into the divine light, where the seer and the seen become one.

YMK-D04-B12

Line-by-Line Translation	Sindhi Text
The moths arrived completely, heads first, near the light.	پُرِي پَتَنگ آئِيا، سِري وَٽِ سَهائي،
They came and fell into the fire, all dancing as they rushed in.	اَچِي ٻِئا آگِ ۾، ڪُڏِي سَيَ ڪاهي،
Leaving behind all attachments, they perished in the furnace.	لاڳاپا لاهي، ڪاٿا ڪُوريِ وِچَ ۾.

Zahri Interpretation

Shah Latif presents the moths as symbols of devoted seekers drawn toward divine light. The phrase ‘پُرِي پَتَنگ آئِيا’ (the moths arrived completely) emphasizes their unwavering commitment. ‘سِري

وَتِ سَهائِي’ (heads first, near the light) suggests their longing for divine closeness. The following line, ‘اَچِي پِئا اَگِ ۾’ (they came and fell into the fire), highlights their willingness to sacrifice everything, while ‘كُڏِي سَيِ كاهي’ (all dancing as they rushed in) reflects their ecstatic surrender. Finally, ‘لاڃاپا لاهي’ (leaving behind all attachments) signifies renouncing worldly ties, and ‘ڪاٽا ڪُوريِ وِچَ ۾’ (they perished in the furnace) represents their ultimate fate. The poem warns that those who seek true love must be prepared to let go of everything, including their sense of self.

Batni Interpretation

The moths represent souls intensely drawn to the ‘سَهائِي’ (radiant beauty), which symbolizes divine truth. Their act of ‘اَچِي پِئا اَگِ ۾’ (falling into the fire) signifies the mystical embrace of self-dissolution required to attain permanence within the Divine Reality. The ‘كُڏِي سَيِ كاهي’ (dancing as they rushed in) reflects the profound joy found in spiritual release, where the perception of suffering yields to ecstasy. The key to this transformation is ‘لاڃاپا لاهي’ (leaving behind all attachments)—the liberation from worldly distractions necessary for the soul to merge with the Source. Shah Latif reminds seekers that ultimate spiritual fulfillment is found only through complete devotion and yielding the individual self to the Divine presence.

YMK-D04-B13

Line-by-Line Translation	Sindhi Text
The moths arrived completely, gathering above the fire.	پُرِي پَتَنگ آئِيا، مَٿي مَچَ مِڑِي،
They would not turn back, offering their heads into the fire.	ويندا نان نَه ڪِڑِي، مَٿو ڏِيندا مَچَ ۾.

Zahri Interpretation

Shah Latif uses the imagery of ‘پَتَنگ’ (moths) to represent devoted seekers drawn to the fire of divine love. The phrase ‘پُرِي پَتَنگ آئِيا’ (the moths arrived completely) suggests their total commitment, while ‘مَٿي مَچَ مِڑِي’ (gathering above the fire) signifies their arrival at the final moment

of decision. The second line, ‘ويندا تان نَہ کِڙِي’ (they would not turn back), crucially highlights their unwavering resolve; once arrived, there is no retreat. Their final act, ‘مَٿو ڏِيندا مَڄَ ۾’ (offering their heads into the fire), thus represents an absolute, irrevocable commitment. This poem teaches that true seekers, having reached the threshold, must remain resolute, fully embracing the consequences of their path.

Batni Interpretation

The moths represent souls yearning for the ultimate merging with the Divine, and their gathering over the fire symbolizes their arrival at the final spiritual threshold. The line ‘ويندا تان نَہ کِڙِي’ (they would not turn back) powerfully reflects the Sufi principle of *istiqamat* (steadfastness)—an unwavering firmness required from seekers when faced with the final transition. Their conclusive action, ‘مَٿو ڏِيندا مَڄَ ۾’ (offering their heads into the fire), signifies the culmination of this steadfastness: the willing cessation of the separate self to achieve unity with the Divine Reality. Shah Latif’s message is clear: spiritual enlightenment demands this resolute surrender at the point of no return, where the distinction between the seeker and the Sought dissolves.

YMK-D04-B14

Line-by-Line Translation	Sindhi Text
The moths arrived completely, all rushing straight ahead,	پُرِي پَتَنگَ آئِيا، سائُو سَڀَ سَري،
They perished in the furnace, drawn by nearness.	کاڻا کُوري وِڄَ ۾، مَنجهان قُرِبَ ڪَري
None turned back after seeing the flames; they leapt forward.	موٽِئو ڪو نَہ وَري، اُڇَلَ پَسِيَ آڳِ جِي.

Zahri Interpretation

Shah Latif portrays the moths as devoted seekers who willingly move toward the fire. The phrase ‘پُرِي پَتَنگَ آئِيا’ (the moths arrived completely) shows their total commitment, while ‘سائُو سَڀَ سَري’ (all rushing straight ahead) reflects their unity in purpose. ‘کاڻا کُوري وِڄَ ۾’ (they perished in the furnace) suggests their inevitable destruction, and ‘مَنجهان قُرِبَ ڪَري’ (drawn by nearness) highlights their longing for closeness. The final line, ‘موٽِئو ڪو نَہ وَري’ (none turned back), shows their determination, while ‘اُڇَلَ پَسِيَ آڳِ جِي’ (they leapt forward upon seeing the flames) signifies their fearless surrender. The poem teaches that those who seek must move forward with unwavering devotion, embracing sacrifice as a necessary step.

Batni Interpretation

The moths symbolize souls seeking dissolution in the Divine, while the fire represents divine truth. Their unified advance, ‘سائُو سَڀَ سَري’ (all rushing straight ahead), signifies the collective journey toward enlightenment. Their perishing in the furnace, ‘کاڻا کُوري وِڄَ ۾,’ represents the essential yielding of the individual self, a crucial step in mystical understanding. This is driven by an intense yearning for divine intimacy, as indicated by ‘مَنجهان قُرِبَ ڪَري’ (drawn by nearness). The line ‘موٽِئو ڪو نَہ وَري’ (none turned back) demonstrates the unwavering resolve required on this path.

Finally, ‘اُڇَلَ پَسِيءَ اڳِ جِي’ (they leapt forward upon seeing the flames) symbolizes the soul's joyous surrender into the embrace of divine love. Shah Latif’s message is clear: true seekers must fearlessly welcome divine love, even to the point of complete self-giving.

YMK-D04-B15

Line-by-Line Translation	Sindhi Text
They came and stirred up the fire with the fluttering of their wings, the moths in flight.	اَچي اُجهايو اڳِ کي، پَتَنگَنِ سين پَروازَ،
They became scorched dust and ash, precisely upon that path.	کامِي خاڪِ ٿِيَڻَ جا، اُنِهين وَٽِ اَندازَ،
They came to understand the mysteries—the hidden secrets of the flame’s tongue.	رَمزَ پَروڙِيَڻُون رازَ، ڄيري جي ڄِڀِيءَ جا.

Zahri Interpretation

Shah Latif paints the dramatic image of moths that rush into the fire by instinct or longing. Their flight— ‘پَروازَ’—intensifies the flame instead of avoiding it, showing their blind passion. They willingly become ash (‘خاڪِ ٿِيَڻَ’) as they stay loyal to a fixed path (‘اُنِهين وَٽِ اَندازَ’), symbolizing unwavering commitment. The last line reveals that even in death, these moths gain something—they uncover ‘رازَ’ (secrets), the mysterious meanings behind suffering. Thus, the protagonist is the

lover who throws himself into the fire for what he believes is true love, gaining insight through pain.

Batni Interpretation

At a deeper level, the moths symbolize spiritual seekers whose souls are drawn to the Divine Light. Their arrival and fluttering (‘پَروازَ’) awaken the fire of profound Divine love (‘عشق’), a flame that transforms rather than merely destroys. They are not simply extinguished—they become ash, representing the essential dissolution of the individual self. The phrase ‘اُنِهين وَٽِ اَندازَ’ indicates their surrender to the divinely ordained spiritual path. Through this consuming process, they attain deep spiritual insight (*ma‘rifah*), unlocking the ‘secrets of the flame’s tongue’—the inner truths of Divine manifestation. In this context, fire represents the beauty and awe-inspiring majesty of the Divine; these lovers are consumed not in punishment but in an ecstatic merging. This verse expresses a spiritual paradox: apparent destruction leads to profound illumination.

YMK-D04-B16

Line-by-Line Translation	Sindhi Text
The moths, overwhelmed with love, came upon seeing the fire.	پَتَنگَ رَءِ رَچَنگَ، آڳِ پَسِي آئِيا،
Abdul Latif says: They burned completely in the furnace.	اُهي عَبدِالْلَطِيفُ چئَي، کُوري کَپايا،
Having committed themselves to this, they perished without turning back.	جيلاهَ لَنئُن لايا، مَرَنِ موٿَنِ ڪِينَڪِي.

Zahri Interpretation

Shah Latif describes the moths as seekers of truth, drawn irresistibly to the fire, a metaphor for divine love. The phrase ‘پَتَنگَ رَءِ رَچَنگَ’ (overwhelmed with love) suggests their passion and longing. Their decision to approach the fire despite its danger shows their unwavering commitment. ‘کُوري کَپايا’ (entirely burned in the furnace) signifies their total sacrifice, while ‘مَرَنِ موٿَنِ ڪِينَڪِي’ (they perished without turning back) reinforces the idea that once a true seeker embarks on the path of divine love, there is no return. This aligns with the Sufi understanding of love and devotion, where the lover willingly embraces suffering as part of their journey. The poem encourages seekers to move forward without hesitation, even when facing annihilation.

Batni Interpretation

The moths represent souls completely captivated by an intense spiritual attraction, symbolized by the fire. Their state of being ‘رَءِ رَچَنگَ’ (overwhelmed with love) signifies a point where the pull towards the Divine Source overcomes the soul's own will. The act of being ‘کُوري کَپايا’ (entirely burned in the furnace) points to a profound transformation where the sense of a separate self dissolves within the intensity of this spiritual reality. Their unwavering finality, ‘مَرَنِ موٿَنِ ڪِينَڪِي’

(they perished without turning back), underscores the soul's absolute commitment to this path of merging, accepting the dissolution of its former state as the way to unity with the Beloved. Shah Latif conveys that such a profound connection requires a complete yielding, where the individual identity is willingly offered to achieve ultimate closeness.

YMK-D04-B17

Line-by-Line Translation	Sindhi Text
The seekers of passionate love ascended with intense desire and came toward the blazing fire,	چَڙهئو چَڪاسِينِ چاهِ، آڳِ ٻَرَندِيءَ آيا،
They stood like blossoming creeper flowers at the gate of the fire of love,	وِهسَنِ واڙي ڦُلَ جِيئَن، مُحبَتِي مَڄَ لاءِ،
They offered themselves willingly, throwing themselves into the heart of the furnace.	آڻي پاڻُ اَڙاءِ، کَڻِي کُوري وِڇَ ۾.

Zahri Interpretation

Shah Latif evokes the image of lovers— ‘چَڪاسِينِ چاهِ’ (seekers of passionate love)—who rise with intense yearning and approach a literal fire (‘آڳِ ٻَرَندِيءَ’). These could be moths, or lovers like Sassui or Suhni, standing at the threshold of hardship like fragile creeper flowers (‘واڙي ڦُلَ’), known for their delicate beauty and clinging nature. The phrase suggests vulnerability combined with devotion. These lovers make a conscious decision (‘آڻي پاڻُ اَڙاءِ’) to embrace the burning trial fully, offering themselves entirely to its intensity, symbolizing total commitment to their path, no matter how painful. In this Zahri layer, the protagonist is the worldly lover who, knowing the dangers of love, still walks straight into its challenges.

Batni Interpretation

At the inner level, Shah Latif speaks of spiritual seekers uplifted by intense devotion (‘چاهِ’) and drawn toward the purifying fire of Divine Majesty (*jalal*). Their aspiration is oriented towards profound closeness with the Divine. They stand like blossoming creeper flowers—symbols of humility, surrender, and a beauty that blooms precisely through connection and reliance. These seekers willingly offer themselves (‘پاڻُ اَڙاءِ’), choosing the crucible of spiritual refinement to transcend the limited self and merge into the Beloved's reality. The poem becomes an allegory of the soul’s journey drawn by deep affection, purified through trial, and ultimately unified with the Divine essence.

Dastan 5: Sacred Wine

Dastan Introduction

Welcome to a journey into the heart of Shah Abdul Latif Bhittai's spiritual tavern, where wine flows not to inebriate the senses but to awaken the soul. In this Dastan, Shah Latif masterfully employs the imagery of the *Mokhi* (wine-seller), the *Piyālo* (cup), the *Matara* (intoxicated drinkers), and the bustling *Maikhano* (tavern) to unveil the profound mysteries of divine love and the seeker's arduous path.

In Latif's hands, these symbols transcend their literal meanings. The wine is not a grape but the potent elixir of divine wisdom and love. The tavern is not a den of revelry but the sacred space of spiritual assembly, trial, and transformation. The drinkers are not common drunkards, but ardent seekers consumed by an unquenchable thirst for the Divine.

This Dastan unfolds like a sacred drama, exploring the uncompromising nature of true love. Latif insists that this love, like a single cup, cannot be divided; it demands the entirety of one's being. The path to this love is fraught with trials, yet these ordeals are the means of purification. The seeker must learn from the *Kalaṛ* (wine-distiller), who weeps through the night, patiently refining the spirit. Pain, symbolized by *Vihu* (poison) or the sharp edge of the *Khanjjar* (dagger), becomes an alchemical agent, turning the base metal of the ego into the gold of spiritual realization.

A central theme is the necessity of absolute surrender, the offering of one's *Sir* (head) – the seat of ego and worldly identity – at the threshold of the Beloved. This is not a call for physical death, but for the annihilation of the false self, the "I" that stands as a barrier to union. The true *Ashiq* (lover) willingly embraces this "death," knowing that what lies beyond is infinitely more precious than life itself.

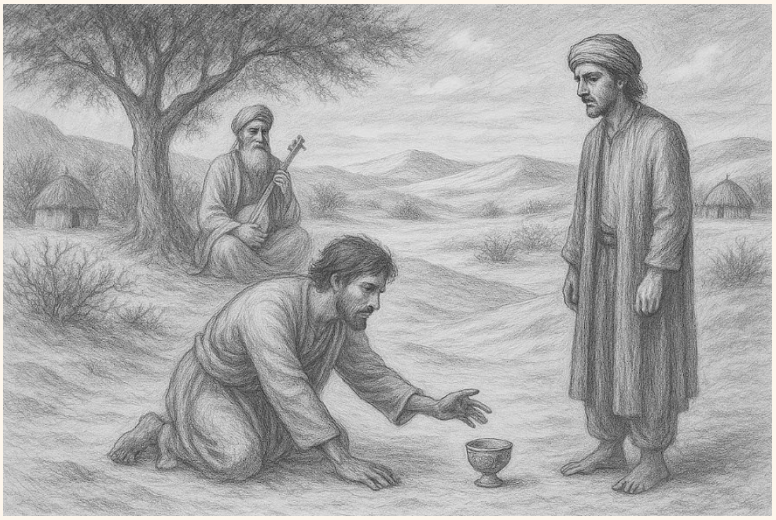
Yet, this demanding path is also one of immense grace and generosity. The spiritual "wine" must be shared freely; even a small taste offered to fellow *Vaṭaṛu* (travellers) on the path can be of immeasurable worth. An insatiable longing drives the seekers themselves, a divine discontent that propels them ever forward, never satisfied with mere sips when the entire pitcher of divine presence beckons.

Latif also touches upon the poignant reality of transience. Spiritual guides, like the Mokhi, may sometimes appear harsh or even misleading, and the vibrant gatherings of seekers can fade, leaving a sense of loss and a longing for companions who have "perished" into the Divine.

Ultimately, this Dastan is a powerful meditation on the transformative journey of love. It is a call to embrace the fire of longing, to surrender completely, and to discover that in the crucible of suffering and self-negation, the true Self, united with the Beloved, is gloriously revealed. Prepare to enter Shah Latif's tavern, where every cup poured is an invitation to a deeper understanding of life, love, and the eternal quest for Truth.

YMK-D05-B01

Line-by-Line Translation	Sindhi Text
One cup and two aspirants; love does not divide into halves.	هِڪُ پِيالو ٻَہ جَڻا، عِشقُ نَہ ڪَري اَڌَ،
O poet! That practice is known to you, for you share (the cup) with the singer.	اِيءَ تان شاعِرَ سَڏَ، ڪِيئِي جا قَوالَ سين.



Zahri Interpretation

Shah Abdul Latif presents love as an indivisible experience, using the metaphor of a single cup. In the Sufi tradition, wine symbolizes divine love, and drinking from the same cup implies profound devotion. The poet insists that true love cannot be split between two individuals—it demands complete surrender. This aligns with Islamic teachings where sincerity in devotion to Allah must be absolute: "Allah has not placed two hearts in a man's chest." (Quran, 33:4). The mention of the poet and the singer alludes to the cultural context of 17th-century Sindh, where poetry and music often accompanied Sufi gatherings. The singer (*qawal*) symbolizes one who merely echoes divine wisdom but does not necessarily embody it. The more profound implication is that true love is a personal, indivisible experience—it cannot be borrowed or shared like a song.

Batni Interpretation

Shah Abdul Latif's lines express the exclusivity of the spiritual path and the inner reality of tawhid (divine oneness). The cup symbolizes the singular truth of Divine presence, and the presence of "two aspirants" reflects the illusion of duality that hinders union. Rather than labelling this love as ishq-e-haqiqi, Shah Latif points toward a state where divided love becomes impossible, where the ego must yield completely. The *qawal* (singer) in this verse is not merely a performer but a symbol of echoed knowledge, truth repeated but not lived. Shah Latif's message is subtle yet

sharp: one cannot stand by reciting love's lyrics alone at the doorway of divine presence. The wine of Divine Love requires inward silence, not outward songs. It is not about annihilation alone but about integrity and inward readiness.

YMK-D05-B02

Line-by-Line Translation	Sindhi Text
One cup and two aspirants; love does not divide into halves.	ايڪُ پِيالو ٻہ جَڻا، عِشقُ نہ اَڏَ ڪَري،
Those who immersed in love became one, consumed by passion.	آڻِي سي ايڪُ ٿِيَا، ڪَنا نِينهَن ڪَري،
The blade of love arrived, severing duality.	ڊُوئِي ڊارَ ڏَري، جُھ خُلَتَ خَنجَرُ آيو.

Zahri Interpretation

Shah Abdul Latif presents love as an all-consuming force that does not tolerate division. Using the metaphor of a single cup, he emphasizes that true love cannot be shared between two seekers—it demands absolute unity. In rural Sindhi culture, love is often expressed through deep, personal commitment, mirroring the poet's portrayal of a love that dissolves individuality. The mention of the dagger (خَنجَرُ) symbolizes the final sacrifice of the self. Just as Sufi saints surrender their worldly existence for a divine union, lovers in this poem relinquish their separate identities. Love is not merely a sentiment but an existential transformation where the self is consumed completely, allowing only the Beloved to remain.

Batni Interpretation

Shah Abdul Latif offers a symbolic glimpse into the seeker's inner transformation. The 'single cup' reflects that Divine presence cannot accommodate divided intentions or shared longing. The two aspirants are not merely figures of desire—they represent the illusion of separateness that must dissolve for union to occur. The verse 'they became one' marks a turning point: the shedding of the dual self. The arrival of the 'dagger' is a metaphor for the moment the inner veils fall—when the heart no longer resists, and love carves a single path inward. This love does not seek completion through companionship but through unification. Shah Latif's mystical vision reminds us that truth arrives when division ceases—when what is broken becomes whole in stillness.

YMK-D05-B03

Line-by-Line Translation	Sindhi Text
One cup for two people — love does not allow that.	ايڪُ پِيالو ٻہ جَڻا، عِشقُ نہ ڪَري اِيَن،
In what is written by destiny, how can both reach closeness?	لِکِيَا جِي لِکنَ ۾، قُرِبَ رَسَندا ڪِيَن،
How can both be, if they are behind the veil of union?	ھُئَنَ ڪِيَا ھِيَن، وانجِيَا پَسُ وِصالَ کان.

Zahri Interpretation

In this verse, Shah Abdul Latif reflects on the exclusivity of Divine love. The line 'ايڪُ پِيالو ٻَہ ڄَڻا' (One cup for two people) is rooted in the daily life of Sindh, where a *piyalo* (clay cup) symbolizes a personal share, often passed during Sufi gatherings. Yet here, it becomes a metaphor for Divine love. In the Zahri or outward sense, this means that the path of love— 'عِشقُ' (ishq)—is so jealous and pure that it accepts only one heart at a time. The verse 'لِکِئا ڄي لِکڻَ ۾' (in what is written) alludes to *qadr* (Divine destiny) and fate: not all are chosen to reach 'قُرِبَ' (closeness) to the Divine or Beloved. The final line suggests that union (وِصالَ) is not achievable while duality still exists; only one may remain. The poem's protagonist is the *ashiq* (lover), striving to be chosen for union with the Divine.

Batni Interpretation

On the inward level, Shah Abdul Latif reveals how the spiritual path demands the stripping away of all division within the self. The 'one cup' signifies not just Divine love but the uncompromising nature of inner truth, where dual attachments cannot survive. The phrase 'what is written' refers not merely to fate but to a soul's readiness, which cannot be duplicated or shared. The final line deepens this insight: those who remain behind the veil of union still perceive themselves as separate. For actual nearness, one must dissolve not through force but through the quiet erasure of selfhood. Here, Shah Latif is not just cautioning but mapping the return journey to the One.

YMK-D05-B04

Line-by-Line Translation	Sindhi Text
As fire consumes burning heat, such is how love acts.	جِيئَن ڄيرو کائي ڄَرَ سين، عِشقُ اِيئَن ڪَري،
Still, deep Love remains distant —a tale unlike all others.	اَجا پِرتِ پَري، ڳالِھ نَہ ڳالِھيُنِ جِھَڙِي.

Zahri Interpretation

Shah Latif compares 'عِشق' (love) to intense fire that devours the one who hosts it, saying 'جِيئَن ڄيرو کائي ڄَرَ سين' (as fire consumes with burning). This refers to how true love, even in its Zahiri (outer) form, can evoke suffering, longing, and a deep emotional yearning. The 'ڄيرو' (internal heat or life essence) reflects the soul or spirit, indicating that love touches not just the body but the inner self. Despite this intensity, Shah Latif laments that 'اَجا پِرتِ پَري' (the Beloved remains far) and that this is 'ڳالِھ نَہ ڳالِھيُنِ جِھَڙِي' (a tale unlike all others), highlighting that even this pain cannot fully express the journey of true love.

The cultural setting includes rural Sindh's love narratives, such as Sasui-Punhun or Mumal-Rano, where lovers face deserts, mountains, and rivers to reach their beloved. This line suggests that even the most extreme outward struggles fall short of the mystery and pain accompanying true

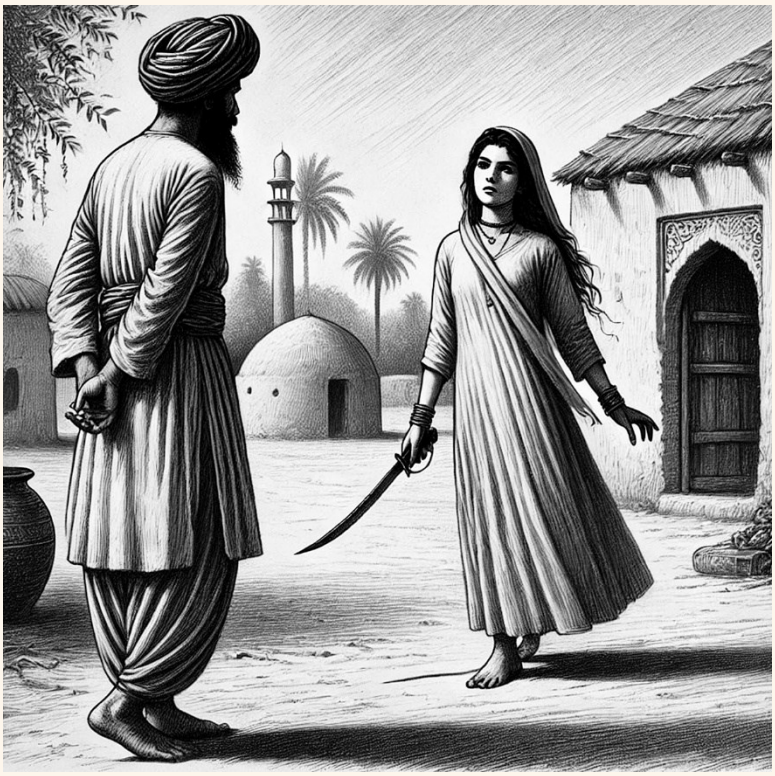
yearning. The protagonist here is the *aashiq* (lover), representing the individual and anyone who has dared to seek truly.

Batni Interpretation

On a deeper level, Shah Latif invokes the love that reshapes the soul rather than consoles it. The 'burning heat' is not a torment to be feared but a sacred flame that refines the inner being. Love here is a silent forge where the illusions of self melt away. Yet even after such intense inner work, Shah Latif tells us, 'the Beloved remains far'—pointing to a distance that cannot be crossed by effort alone. The closing line, 'a tale unlike all others', suggests that this journey defies narration or repetition. It belongs to those rare moments of inner knowing, where even pain becomes a secret language between the seeker and the sought.

YMK-D05-B05

Line-by-Line Translation	Sindhi Text
To where the slayer of all is — the eyes are taken in that direction.	جيڏانهَن قاتِلَ ڪُلَ، اَکِيُون اوڏانهِين ڪَڻي،
The head did not find a price — even equal to one's own spittle.	مَٿو ڪَنِ نَہ مُلَ، پِڪَ برابَرِ پانهِنجو.



Zahri Interpretation

Shah Abdul Latif paints a picture of utter surrender and humiliation in love. The first line, ‘جيڏانهَن قاتِلَ ڪُلَ، اَکِيُون اوڏانهِين ڪَٽي’ (To where the slayer of all is, the eyes are taken in that direction), refers to the complete focus and submission of the lover to the Beloved—God or an influential, irresistible figure. The second line delivers the shock of deep humility: ‘مَٿو ڪَنِ نَہ مُلَ، پِڪَ بَرابَرِ پانهِنجو’ (the head found no price—not even equal to one’s own spittle). In 17th-century Sindhi society, spittle was considered worthless, even contemptible. For one’s head—usually a symbol of dignity—to be worth less than that is a profound statement of abasement. The protagonist here is a passionate lover who acknowledges that the self has no value in the face of true love.

Batni Interpretation

In Shah Latif’s inner vision, love strips away pride and the illusion of personal worth. The ‘slayer of all’ is none but the Absolute, before whom all claims to ego dissolve. Turning the eyes in that direction signals more than longing—it shows the heart’s submission to the overwhelming gravity of the Divine. The second line speaks not only of humility but of a profound inner realization: that the seeker, in his essence, cannot offer anything of worth. The imagery of the head and spittle becomes a mirror for the soul, revealing that the real journey begins when one stops measuring one’s value. Shah Latif invites us not to seek approval but to vanish quietly into the Gaze that sees all.

YMK-D05-B06

Line-by-Line Translation	Sindhi Text
Wherever the Beloved's countless manifestations ('killers' of the ego) appear, I turn my eyes toward them;	جيڏانهَن قاتِلَ ڪوڙَ، اَکِيُون اوڏانهِين ڪَٽي،
Dwell near those who have no attachment to life.	وِهُ تَنِي جي ووڙَ، جَنِي سانگُ نَہ ساهَ جو.

Zahri Interpretation

Shah Abdul Latif says: ‘جيڏانهَن قاتِلَ ڪوڙَ، اَکِيُون اوڏانهِين ڪَٽي،’ (Wherever the Beloved's countless manifestations appear, I turn my eyes toward them). Here, the قاتل (killer) does not mean a literal murderer but refers to those who annihilate the ego and self-centeredness. These ‘killers’ are manifestations of the Beloved—people or moments that strip one of worldly attachments. Shah Latif is urging the seeker to look toward them with yearning eyes.

In the following line, ‘وِهُ تَنِي جي ووڙَ، جَنِي سانگُ نَہ ساهَ جو’ (Dwell near those who have no attachment to their own life), Shah Latif advises companionship with people who have no ‘سانگُ’ (attachment or pretense) toward their own ‘ساهَ’ (life or breath). These are true faqirs (spiritual seekers) who live without clinging to the world.

The imagery is grounded in the rural Sufi ethos of Sindh, where a saint's presence was likened to a breeze from the Beloved. The protagonist here is the murid (seeker) or possibly Shah Latif, always searching for traces of the Divine among humble people of inward purity.

Batni Interpretation

In this verse, Shah Latif calls attention to the radiant signs of the Divine through 'قاتل'—symbols of inner transformation. These are not mere individuals but moments, trials, or inner unveilings that dissolve the ego. Turning the gaze toward them reflects a heart trained to witness with insight. The second line expresses the reality of those who live with lightness, free of attachment to even their breath. Such beings reflect stillness, not striving. To be near them is to breathe an air refined by surrender. This is not about stages or titles but about absorbing the calm of those who live inwardly and selflessly.

YMK-D05-B07

Line-by-Line Translation	Sindhi Text
The killer skillfully turns poison into honey.	قاتِلُ ڪَمائِي ڪَريِ، وِهُ ماکِي جي ڪَنِ،
Sit among them and drink a few cups.	وَٽان ويهِي تَنِ، پِيئُجِ ڪي پِيالِيُون.

Zahri Interpretation

Shah Latif presents a paradox where 'قاتِلُ ڪَمائِي ڪَريِ، وِهُ ماکِي جي ڪَنِ،' (the killer skillfully turns poison into honey), suggesting a transformation of something harmful into something beneficial. This could refer to Sufi renunciants who endure hardships and trials, converting pain into spiritual wisdom. The phrase 'وَٽان ويهِي تَنِ' (sit among them) encourages seeking the company of those who have mastered the art of inner transformation. 'پِيئُجِ ڪي پِيالِيُون' (drink a few cups) symbolizes absorbing their wisdom and experience. In a rural Sindhi setting, this reflects traditional gatherings of Sufis and ascetics who guide seekers toward spiritual awakening. The poem advises finding companionship with those who have purified their souls through suffering and learning from their endurance.

Batni Interpretation

The 'قاتِلُ' (killer) in this verse points to a force—whether divine, human, or circumstantial—that teaches through difficulty. To 'turn poison into honey' is to convert suffering into lightness of heart, not by avoidance but through deep trust. Those who've learned this secret embody a rare sweetness born of pain. Sitting in their company is to witness how trials can mature the soul. When Shah Latif says 'drink a few cups,' he invites us to take in their presence quietly, reverently, and taste the patience and depth that time and surrender have cultivated in them.

YMK-D05-B08

Line-by-Line Translation	Sindhi Text
Do not keep your wine hidden from its true drinkers.	هُوندو هَڏِ مَ رَکُ، لاءِ پِياکَنِ پانهِنجو،
Offer a taste of it even to the travelers on the path.	وَٽِي واٽاڙُوئَن کي، پِياري پَرِکُ،
That small sip will be valued like a million by those who receive it.	سا لِکَ لَهي ٽِي لَکُ، جا تو اِيندِي اُنِ سين.

Zahri Interpretation

Shah Latif uses 'هُوندو' (what is possessed) to urge generosity—don't withhold what you have, whether knowledge, blessings, or guidance, from those who seek it ('پِياکَنِ'). Even travellers ('وَٽِيواٽاڙُوئَن') deserve a small share ('پَرِکُ'), as even a little help can mean everything to them. The poem teaches a core Islamic ethic: share what you have because a small gift to you may be immense to someone else.

Batni Interpretation

The 'پِياکَنِ' (drinkers) are not ordinary seekers—they are those whose hearts have been lit with longing. 'وَٽِي واٽاڙُوئَن' (travellers) reflect souls still finding their way, yet equally worthy. The 'wine' here is not literal but signifies inner realization—the subtle joy that awakens through divine remembrance. Shah Latif warns against spiritual stinginess: true insight must not be hidden, even from beginners. A single 'پَرِکُ' (taste) can awaken something timeless in a seeker. The final line—'سا لِکَ لَهي ٽِي لَکُ' (a single sip is worth a million)—underscores that a moment of genuine connection can outweigh years of effort. Shah Latif's vision is inclusive: no one is too unworthy to be offered a glimpse of Truth.

YMK-D05-B09

Line-by-Line Translation	Sindhi Text
Do not keep your wine reserved and hidden from its true drinkers.	هُوندو هَڏِ مَ سَنڊِ، لاءِ پِياکَنِ پانهِنجو،
Offer it in abundance to travellers; they will carry it away on their shoulders.	پوڄَ پِيارِج پَهِيڙا، ويندا وَڻئو ڪَنڊِ،
Your tavern will become known, and O Host you will benefit from it.	هَتِ ٿُنهِنجي هَنڊِ، موڪِي ڪو مانُ لَهي.

Zahri Interpretation

Shah Latif uses the imagery of 'پِياکَنِ' (drinkers) and 'پِيارِجِ' (offering wine) to highlight the generosity of those who possess wisdom. The phrase 'هُوندو هَڏِ مَ سَنڊِ' (do not keep your wine reserved) encourages sharing spiritual knowledge rather than hoarding it. 'پوڄَ پِيارِجِ پَهِيڙا' (offer it in abundance to travellers) suggests that even those who are merely passing by the path of love should

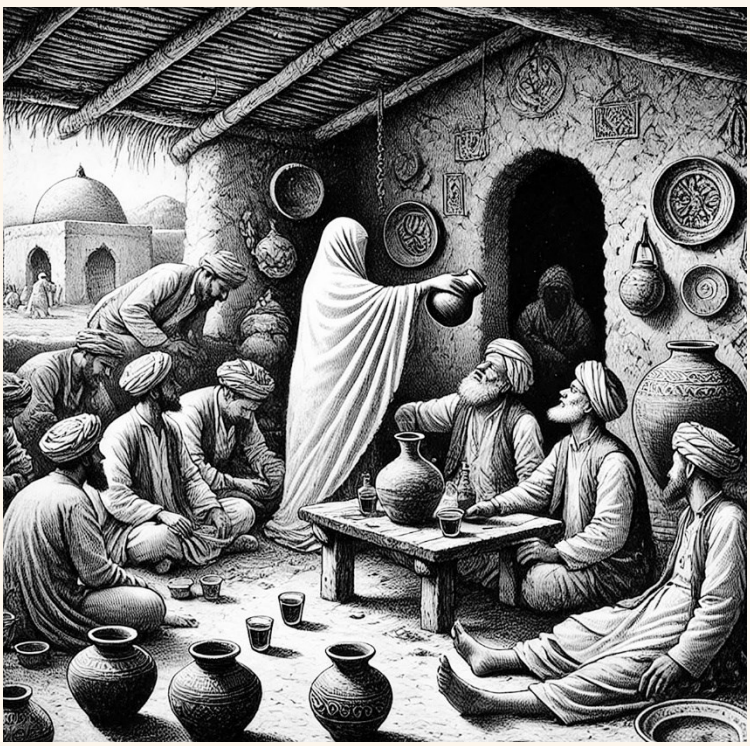
receive guidance. ‘هَتِ ٿُنهِنجي هَنڌِ’ (your tavern will become known) signifies that wisdom, when shared, gains value. In Sindhi Sufi and rural culture, a tavern is not just a place for drinking but a metaphor for a gathering of seekers, where spiritual conversations and enlightenment take place. The poem advises that those who know should distribute it freely, as even a single drop can guide a lost soul.

Batni Interpretation

The 'wine' symbolizes inner clarity and awakening—a grace meant to uplift others. ‘ٻِياڪَنِ’ (true drinkers) are those whose hearts are open and prepared. Shah Latif's call to offer it generously to ‘پوڄَ’ (travellers) speaks to a universal ethic of spiritual inclusion. These souls carry away wisdom (‘ڪَنڌِ’—on their shoulders), spreading its fragrance further. The poem reminds us that enlightenment expands when shared sincerely. The ‘tavern’ represents a heart that serves others, and by doing so, the Host (guide) is honoured—not through fame but through hearts touched and transformed. Shah Latif affirms that even silent generosity echoes far.

YMK-D05-B10

Line-by-Line Translation	Sindhi Text
A vintner can never be pure, for her origin is lowly.	موڪِي چوڪِي نَہ ٿِئَي، اَصلِ اوڇِي ذاتِ،
By offering excessive cups, she has destroyed the intoxicated ones.	وَڌيُون ڏيئِي واتِ، مَتارا، جَنهِن مارِئا.



Zahri Interpretation

Shah Latif describes the 'موڪي' (vintner) as someone of 'اوڇي ذاتِ' (lowly origin), suggesting that those who distribute intoxicating substances are corrupt. The phrase 'وَڌيُون ڏيئِي واتِ' (offering excessive cups) points to overindulgence leading to destruction. 'مَتارا، جَنهِن مارِئا' (she has destroyed the intoxicated ones) highlights the dangers of heedlessness, reinforcing the Islamic prohibition against alcohol. The Quran states: "Indeed, intoxicants and gambling... are but defilement from the work of Satan, so avoid it." (Quran, 5:90). In a Sindhi rural context, this could also symbolize social corruption, where reckless indulgence leads to personal and communal downfall. The poem warns against moral degradation caused by unchecked desires and distractions from righteousness.

Batni Interpretation

The 'موڪِي' (vintner) reflects the alluring forces of illusion that mislead the soul with false satisfaction. The phrase 'وَڌيُون ڏيئِي واتِ' (offering excessive cups) symbolizes the distractions of the lower self, which keep the seeker trapped in forgetfulness. 'مَتارا، جَنهِن مارِئا' (destroying the intoxicated ones) signifies how the soul loses its balance when consumed by desires masked as fulfillment. Rather than moral judgment, Shah Latif invites the seeker to recognize how illusion dresses itself as joy but leads to inner fragmentation. The true spiritual path calls for discernment between fleeting pleasures and enduring truth.

YMK-D05-B11

Line-by-Line Translation	Sindhi Text
The drunkards have died; O wine-server, will you not die too?	مَتارا مَرِي وِئا، موڪِي تُون نَہ مَرين،
On what support will the generous ones endure their suffering?	ڪِهَڙِيءَ پَرِ پَرين، ڏُکِي ڏاتارَنِ ري.

Zahri Interpretation

Imagine a lively tavern where the host or hostess ('موڪِي') serves drinks. The verse paints a picture where the usual cheerful patrons or "drunkards" ('مَتارا') are gone – perhaps they've passed away or moved on. The speaker wonders how the hostess, or any sad person ('ڏُکِي') left behind, can cope or survive now that the generous customers ('ڏاتارَنِ') who brought life and support to the place are no longer there. It's a lament about loss and the hardship of carrying on when the vibrant part of life disappears.

Batni Interpretation

The 'مَتارا' (drunkards) are devoted seekers who have reached their spiritual destination, leaving behind the realm of longing. The 'موڪِي' (wine-server) reflects the inner longing or guide who now faces emptiness without those who once sought the truth. The verse asks how the soul ('ڏُکِي') can endure separation without the support once offered by Divine generosity ('ڏاتارَنِ'). Shah Latif

conveys the aching solitude of those left on the path, urging reflection on the need for new seekers to rise and continue the inner journey.

YMK-D05-B12

Line-by-Line Translation	Sindhi Text
The drunkards have died; O wine-seller, now you too should die.	مَتارا مَرِي وِئا ۽ موکِي پَئِي مَرُ ۽
Your pain and anger—who will endure them now?	تُنهِنجو ڏُکُ ڏَمَرُ ۽ ڪونَہ سَهَندو اُنِ ري.

Zahri Interpretation

Shah Latif speaks to 'موکِي' (the wine-seller), questioning their purpose now that the 'مَتارا' (drunkards) have perished. The reference to death is metaphorical, suggesting that those who consumed the wine of divine love are no longer present, leaving the distributor of intoxication purposeless. 'تُنهِنجو ڏُکُ ڏَمَرُ' (your pain and anger) suggests that the wine-seller, deprived of their drinkers, now faces their sorrow. The poem suggests that when seekers of truth have vanished, those who once provided them with spiritual or worldly intoxication lose their purpose.

Batni Interpretation

The 'مَتارا' (drunkards) represent devoted souls who have transcended worldly longing and moved into spiritual stillness. With their departure, the 'موکِي' (wine-seller) — symbolizing earthly lures or inner distractions — loses significance. The line 'موکِي پَئِي مَرُ' (now you too should die) voices the soul's readiness to abandon what no longer serves its journey. Shah Latif reveals a turning point where false attachments fade, and only the remembrance of what truly endures remains.

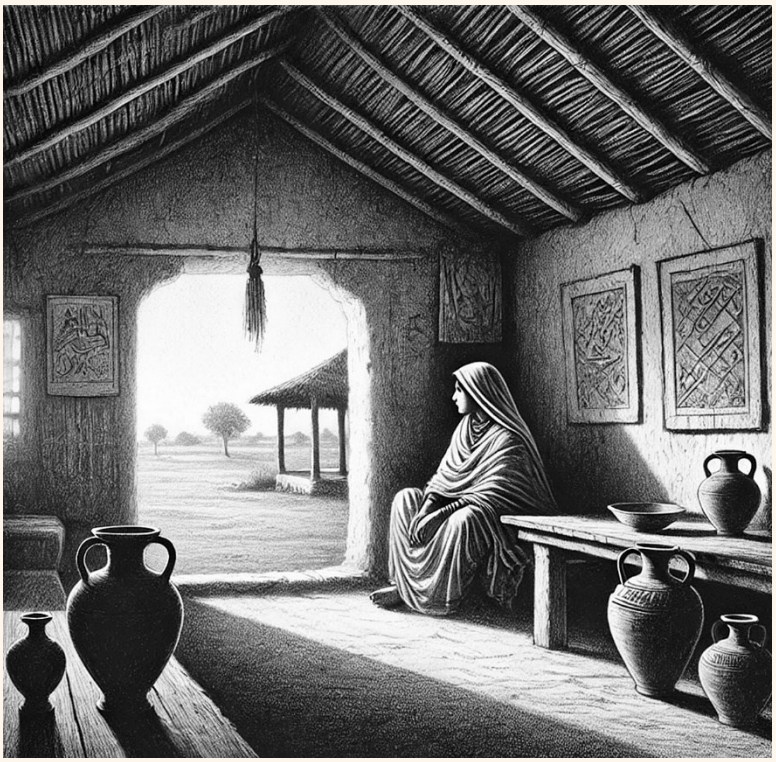
YMK-D05-B13

Line-by-Line Translation	Sindhi Text
At dawn, the wine-seller remembered the devoted drinkers.	موکِيءَ مَتارا ۽ وَڏِيءَ ساجُهرِ سارِئا ۽
But today, those who drank with devotion did not come to the gathering.	پِيَڻَ ڄي وارا ۽ اَڄُ نَہ آيا ڳَڇِڙي.

Zahri Interpretation

Shah Latif presents a scene where 'موکِيءَ' (the wine-seller) recalls the 'مَتارا' (drunkards) at dawn. This suggests a longing for the past, where seekers of divine love or indulgent revellers once gathered. 'وَڏِيءَ ساجُهرِ سارِئا' (at dawn, she remembered them) implies a sense of emptiness, as those who once participated in spiritual intoxication or worldly pleasures have vanished. The second line, 'پِيَڻَ ڄي وارا ۽ اَڄُ نَہ آيا ڳَڇِڙي' (those who drank with devotion did not come today), deepens this sense of

loss, as the devoted ones are no longer present. The poem warns about the transient nature of human company and the inevitability of separation.



Batni Interpretation

The ‘موڪيءَ’ (wine-seller) embodies the silent witness of spiritual gatherings, now standing in solitude at dawn. Her remembrance of the ‘مَتارا’ (drinkers) reflects a fading echo of a once vibrant circle of seekers. The absence of ‘پِيَنَّ جِي وارا’ (those who drank with devotion) marks a moment of spiritual stillness, where the inner longing awakens but finds no companions. Shah Latif mourns their absence, and the stillness left behind—a call for hearts that once burned to be rekindled anew.

YMK-D05-B14

Line-by-Line Translation	Sindhi Text
The drinkers hiccup and struggle, yet they drink cups of poison.	گهَنَنِ ۽ گُهٽِڪَنِ، وَڻيُون پِيَنِ وِهَ سِرِ گاڏُيُون،
O Saqi, rise and serve the drink to those who seek it.	ٻِدِه ساقِي بَرخَيزِ ، پِيارِ کي پِيَندَنِ،
They will not be satisfied with mere sips; they long for the full pitcher.	اُو پِکين نَہ پَرچَنِ، مَتَ تَڪِيائُون مَنجِهيان.

Zahri Interpretation

Shah Latif describes drinkers who, despite their struggle (‘گهَنَنِ ۽ گُهٹِکَنِ’ – hiccups and suffocation), continue to drink. This reflects their insatiable thirst. The phrase ‘وِهَ سِرِ گاڏُيُون’ (drinking cups of poison) shows their willingness to consume even something that may harm them. ‘بِدِه ساقِي بَرخَيزِ’ (O Saqi, rise and serve) is a call to the wine-bearer to continue offering drinks to these relentless seekers. Finally, ‘اُو پِکين نَہ پَرچَنِ’ (they will not be satisfied) highlights that these drinkers are not content with small doses; they desire complete intoxication. This imagery resonates with Sufi gatherings where spiritual discussions are likened to pouring divine wine.

Batni Interpretation

The ‘ساقِي’ (wine-bearer) signifies the inner force or spiritual catalyst that nourishes the seeker’s longing. The ‘پِيئَندَنِ’ (drinkers), though struggling (‘گهَنَنِ ۽ گُهٹِکَنِ’), remain devoted to transformation. To drink ‘وِهَ سِرِ گاڏُيُون’ (cups of poison) suggests an embrace of painful truths that refine the soul. Their refusal to settle for sips (‘اُو پِکين نَہ پَرچَنِ’) reflects a yearning not just for knowledge but for full awakening. Shah Latif celebrates the unwavering pursuit of truth, even when the path is harsh and consuming.

YMK-D05-B15

Line-by-Line Translation	Sindhi Text
The north wind blew, and the wine-seller opened the jars.	آٿي اُتَرَ واءِ، موڪِيءَ مَٽَ اُپٽِئا.
The drinkers, drawn by its taste, come prepared to offer their heads.	مَتارا تَنهِن ساءِ، آڇَنِ سِرَ سَنباهِيو.

Zahri Interpretation

Shah Latif presents a striking image of the ‘موڪِي’ (wine-seller) opening her ‘مَٽَ’ (jars) as the northern wind blows, creating an atmosphere of anticipation. The ‘مَتارا’ (drunkards) eagerly gather, ready to sacrifice everything for a taste. The phrase ‘آڇَنِ سِرَ سَنباهِيو’ (they come prepared to offer their heads) suggests an extreme devotion. This could symbolize the self-sacrifice that seekers of ecstasy—whether in love, faith, or indulgence—are willing to make. The poem highlights how particular material or spiritual pleasures demand complete surrender.

Batni Interpretation

The ‘موڪِي’ (wine-seller) represents a higher spiritual force—an inner calling that awakens the soul when the ‘اُتَرَ واءِ’ (northern wind) blows. This wind stirs the ‘مَتارا’ (drunkards) not merely with desire but with resolve to transcend themselves. Their act of coming ‘سِرَ سَنباهِيو’ (with heads offered) is not just symbolic of surrender but of trust in the unknown. Rather than fear death or ego loss, they enter the mystery. Shah Latif suggests that when the soul hears a call beyond this world,

genuine seekers do not hesitate—they rise, follow, and offer their very sense of self, entering a threshold where transformation begins.

YMK-D05-B16

Line-by-Line Translation	Sindhi Text
With the coming of the northern wind, the wine-seller unsealed the jars.	آٿي اُتَرَ هيٺِ موڪِيءَ مَٿَ اُپَٽِئا،
Drawn by the sweetness, the drunkards arrived, bowing their heads in surrender.	مَتارا تَنهِن ميٺِ، اَچَنِ، سِرَ سَنباهِيو.

Zahri Interpretation

Shah Latif presents an evocative scene where the arrival of the 'اُتَرَ هيٺِ' (northern wind) prompts the 'موڪِي' (wine-seller) to open her 'مَٿَ' (jars). The imagery suggests a moment of preparation, where something hidden is being revealed. The 'مَتارا' (drunkards) arrive, lured by the 'ميٺِ' (sweetness), which can refer to the intoxicating wine. The act of 'سِرَ سَنباهِيو' (bowing their heads in surrender) suggests humility, respect, or devotion. It highlights the human longing for material or spiritual pleasure and the deep commitment some show in pursuing it.

Batni Interpretation

The ‘موڪي’ (wine-seller) embodies a veiled guide who responds to a shift in the unseen, marked by the ‘اُتَرَ هيڻِ’ (northern wind), a spiritual stirring that unveils more profound truths. Her act of opening the ‘مَتَ’ (jar) signals a readiness to share an inner sweetness reserved for the truly prepared. The ‘مَتارا’ (drunkards) arrive drawn not by the wine’s force but by its subtle sweetness (‘ميڻِ’), pointing to a love that attracts through gentleness. When they bow their heads (‘سِرَ سَنباهِيو’), it reflects a quiet submission, not dramatic sacrifice, but a humble openness. Shah Latif offers a moment of still grace, where those attuned to divine fragrance surrender without resistance, ready for the journey within.

YMK-D05-B17

Line-by-Line Translation	Sindhi Text
In the wine-seller’s jar, there was a trace of poison.	موڪيءَ سَندي مَتَ ۾، ڪو جو زَهَرَ ڏَرو،
Yet the drinkers did not feel any change in taste while drinking.	پِيئَندي پوشِيدَنِ، کي پِئڙو ڪو نَہ ٻَرو،
The heads of the brave became heavier with intoxication.	مَٿو مَهايَنِ جو، ڪِئو ڳَهَرَ ڳَرو،
The intoxication deepened; the groom came home together (with her).	ڀِيُنِ ڪيپُ ڪَرو، گهوتَ گِهڏِي گهَرِ آيا.

Zahri Interpretation

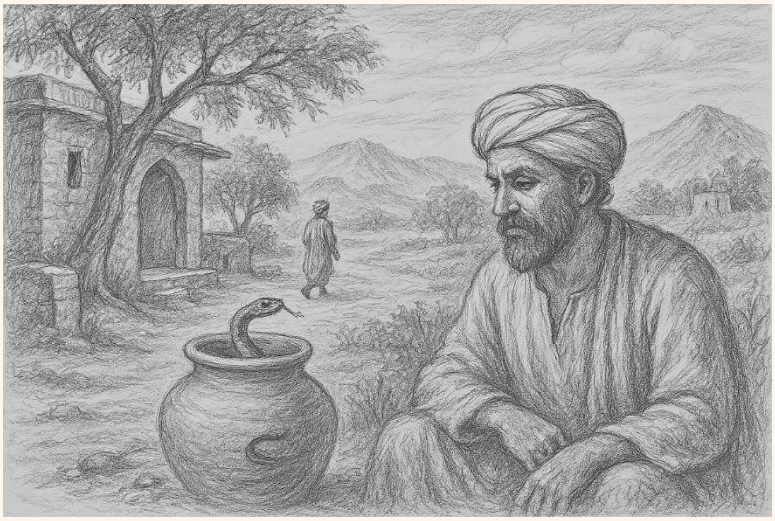
Shah Latif presents an emotionally charged scene. The ‘موڪِيءَ’ (wine-seller) has a ‘مَتَ’ (jar) containing a trace of poison—yet the drinkers do not sense anything unusual. The act of drinking ‘پوشِيدَنِ’ (in secret) implies discretion or hidden consumption. The ‘مَهايَنِ’ (brave ones or brides) begin to feel heaviness in their heads, likely from the effect of the drink. The ‘ڪيپُ’ (intoxication or stupor) becomes more intense. In this moment of total surrender or transformation, the ‘گهوتَ’ (groom) arrives ‘گِهڏِي’ (together with her), suggesting that the moment of vulnerability or altered state leads to union.

Batni Interpretation

On the inner level, the ‘موڪِي’ (wine-seller) offers more than a drink—she extends a test veiled in sweetness. The ‘زَهَرَ’ (poison) is a subtle affliction that quietly begins the seeker’s inner unravelling. The ‘brides’ symbolize receptive souls who start to feel the weight of this transformation, their senses altered in silence. As their awareness deepens, the arrival of the ‘گهوتَ’ (groom) marks not a dramatic climax but a quiet entry into wholeness. Here, Shah Latif portrays union not as a reward but as a natural consequence of surrender, quiet, veiled, and complete.

YMK-D05-B18

Line-by-Line Translation	Sindhi Text
A snake fell into the wine-seller's jar.	موڪِيءَ سَندي مَٽَ ۾، سُرِي سَپُ پِئو.
It was the decree of fate; the wine-seller is not to blame.	قَضا ڪَمُ ڪِئو، ڪونهي ڏوهُ ڪَلاڙَ جو.



Zahri Interpretation

Shah Latif describes a moment where a 'سَپُ' (snake) falls into the wine jar of the 'موڪِيءَ' (wine-seller). On the surface, this could be taken as a literal mishap—a dangerous creature polluting the wine. But Shah Latif quickly absolves the wine-seller, stating: 'قَضا ڪَمُ ڪِئو، ڪونهي ڏوهُ ڪَلاڙَ جو' (It was fate's doing; the wine-seller is not to blame). This reflects the rural Sindhi belief in *taqdir* (divine decree), where strange or harmful events are seen as acts of destiny rather than individual fault. The poem presents a setting where a drink has unintentionally become more potent—even deadly—but no wrongdoing is involved. It hints at the acceptance of the unpredictable in life.

Batni Interpretation

At a deeper level, the 'سَپُ' (snake) stands for the unforeseen trials that enter the spiritual path—disruptive but divinely sent. It's a fall into the 'مَٽَ' (jar) that transforms the drink, adding an element of risk that cannot be avoided. The wine is no longer straightforward; it demands more courage. Shah Latif emphasizes that such occurrences are not accidents but are woven into the path. The 'موڪِي' (wine-seller) is not blamed because, in the mystic's journey, even danger is part of the unfolding design. The seeker must still drink, knowing that the sacred cannot always arrive in safe forms.

YMK-D05-B19

Line-by-Line Translation	Sindhi Text
Have you not learned wisdom from the wine distillers, O my heart?	ڪَلاڙَنِئون ڪا، مَتِ نَہ سِکِيين مُون هِنيان،
They spend the night weeping while distilling wine.	رُوندي راتِ وِهاءِ، ڇِڪائِيندي بَنِئِون.

Zahri Interpretation

Shah Latif presents a striking image of 'ڪَلاڙَنِ' (wine distillers) as figures of patience and suffering. He questions the heart, asking why it has not learned wisdom from them. In a literal sense, these brewers work tirelessly through the night, shedding tears (working hard) as they refine and distill wine. Their labour is difficult, requiring endurance and dedication. The weeping is a natural part of the process, signifying hardship. Shah Latif suggests that, as distillers endure pain for their craft, a believer must endure spiritual struggles to seek divine closeness.

Batni Interpretation

At a deeper level, Shah Latif presents the image of the wine distillers as symbols of the spiritual path's hidden intensity. Their labour, marked by quiet, tearful nights, mirrors the 'سالڪ' (seeker), who must melt the self through perseverance. The act of distillation is a metaphor for purification and spiritual clarity that arises from inner discipline. The fire beneath the still is the hardship of divine longing, and the drops of wine represent insight born from endurance. Shah Latif teaches that wisdom arrives not from comfort but from the unseen devotion of those who endure silently to extract the finest essence of being, like the brewers.

YMK-D05-B20

Line-by-Line Translation	Sindhi Text
Give your head and settle the deal, with some wine-sellers.	سِرُ ڏيئِي سَتِ جوڙِ، ڪَنهِن پَر ڪَلاڙِنِ سين،
Bring a knife and saw, place the dagger, cut the head.	ڪاتِي ڪَرتُ ڪَپارَ ۾، آڻِي خَنجَرُ ڪوڙِ،
Do not turn your face from death, a cup of wine is worth more than life.	مَرَڻان مُنهُن مَ موڙِ، وَڻِي ڪِي وَڌِ لَهي.

Zahri Interpretation

Shah Abdul Latif uses intense imagery of sacrifice and struggle in this verse. He calls on the seeker to be ready to give everything to pursue their goal. The act of offering one's head symbolizes complete surrender. Here, 'سَتِ' (deal) refers to a transactional approach to devotion—one must sacrifice something valuable to gain something higher. The mention of 'ڪَلاڙِنِ' (wine-sellers) links to Sindhi Sufi culture, where wine is a symbol of divine love. The imagery of knives and daggers

emphasizes the inevitability of trials on the spiritual journey. Shah Latif advises the devotee not to fear hardship, for the reward is greater than the suffering.

Batni Interpretation

This verse reflects the inner journey of surrender and transformation. The 'head' symbolizes one's worldly attachments and sense of control, which must be relinquished to progress on the path. The imagery of bringing blades speaks to the intentional nature of spiritual discipline—it is not accidental but chosen. Shah Latif conveys that the seeker must not flinch at inner trials, for what lies beyond is a reality more precious than life itself. This is not about seeking pain but recognizing that truth demands a complete offering of self. Genuine seekers, knowing the worth of the sacred wine, accept the cost without hesitation.

YMK-D05-B21

Line-by-Line Translation	Sindhi Text
Every cup has a different taste, every jar holds a different variety.	وَڻَ وَڻَ وَڻِيءَ ۾، مَڻَ مَڻَ مَنڊُ ٻِئو،
The true worth of intoxication and perfection is known only to the drinkers.	قَدُرُ ڪيفَ ڪَمالَ جو، پِياڪَنِ ٻِئو،
They come straight to the tavern, offering their heads in acceptance.	اَچَنِ ڊُرُسٽُ ڏُڪانَ تي، ڪَنڈَ قَبُولُ ڪِئو،
Sayyid says: They surrender their heads first, then taste the wine.	سُرَها سِرَ ڏِئو، چَکَنِ سُرڪَ سَيِّدُ چئِي.

Zahri Interpretation

Shah Latif presents the imagery of wine and taverns, which is familiar in Sufi poetry. Here, he describes seekers of divine truth as drinkers who eagerly approach the tavern, a place of spiritual intoxication. The varying tastes in each cup and jar symbolize the different paths and experiences in pursuing divine knowledge. Only those who have experienced the wine of divine love can understand its worth. The imagery of offering one's head at the tavern represents complete surrender to the spiritual master or divine will. This aligns with the concept of *bay'ah* (pledging allegiance), as seen in Islamic traditions where seekers submit to a spiritual guide. The final line echoes the idea that actual spiritual intoxication comes only after surrender—one must first relinquish ego before tasting divine ecstasy.

Batni Interpretation

This verse continues Shah Latif's symbolic use of wine and the tavern, but with a subtle variation. The wine here stands for personal insight gained through humility. Each 'cup' and 'jar' reflects how seekers experience the path differently, shaped by their readiness. Offering one's head is less about annihilation and more about intentional surrender—laying down pride to receive truth. The tavern becomes a shared space of awakening where those who genuinely yearn do not

hesitate to submit. Shah Latif teaches that the taste of spiritual fulfillment comes only after embracing the diversity of the path and submitting one's entire being to it.

YMK-D05-B22

Line-by-Line Translation	Sindhi Text
Sprinkle the tavern's dew upon the passersby.	وِجهِج واٽاڙُونَن تي، مَيخاني جِي ماڪَ،
Awareness will arise in all, and its call will be heard everywhere.	ٽِيندِي سُڌِ سَبَ ڪَنهِن، هَندِ هَندِ پُوندِي هاڪَ،
The drinkers of the dawn have arrived at the courtyard.	پِرهَ جا پِياڪَ، جُھ سي اڱڻِ آيا.

Zahri Interpretation

Shah Abdul Latif presents an image of travellers receiving the morning dew from the tavern, symbolizing an invitation to a deeper experience. In the rural Sindhi context, 'ماڪَ' (dew) is associated with freshness and purity, while 'مَيخاني' (tavern) is a place of gathering and spiritual intoxication. The phrase 'واٽاڙُونَن تي' (upon the passersby) suggests that this experience is accessible to all who walk the path. The poet emphasizes that news of this act will spread, and those who are seekers ('پِرهَ جا پِياڪَ' – the drinkers of the dawn) will be drawn toward the source of this divine intoxication.

Batni Interpretation

The dew in this verse symbolizes a gentle awakening—a form of divine mercy that doesn't arrive with intensity but with quiet grace. The 'مَيخاني' (tavern) is not reserved for the elite of the path but becomes a beacon for all travellers, even the unaware. Shah Latif's mention of 'پِرهَ جا پِياڪَ' (drinkers of the dawn) points to those whose hearts are receptive in the early stillness when truth quietly stirs the soul. Rather than dramatizing the seeker's sacrifice, this verse suggests that divine presence can overflow naturally, drawing sincere souls wherever they may be on the path. It is an invitation, not a challenge.

YMK-D05-B23

Line-by-Line Translation	Sindhi Text
When they enter the courtyard, they will consume everything in sight,	جُھ سي اڱڻِ آيا، سَرو ڪَندا سُجَ،
Yet their thirst will remain, demanding more to drink.	سائِي ٽِيندِئَن اُجَ، هِيءُ پِيتو هُو آڇِ ڪِي.

Zahri Interpretation

Shah Latif describes a scene where guests arrive and consume everything, yet their thirst remains unquenched. This imagery reflects the limitless desire and the insatiable nature of human longing. Shah Latif suggests that even abundant provisions cannot satisfy certain thirsts. This could allude to the spiritual hunger that material possessions cannot fulfill. The term ‘ سائِي ٿِيندِيَن اُڃَ’ (yet their thirst will remain) signifies that even after drinking, the desire for more persists, symbolizing the endless human pursuit of fulfillment.

Batni Interpretation

Shah Latif reveals how truth seekers encounter a love so deep that no amount of spiritual nourishment can satisfy their yearning. The “wine” symbolizes the divine mystery—a knowledge that, once tasted, awakens a longing that never ceases. This thirst is not a flaw but a sign of their spiritual vitality. It shows that closeness to the Divine only intensifies the soul’s hunger for more. The true traveller on this path drinks fully but continues to long, not because they lack, but because the Beloved is infinite. Shah Latif presents this unending desire as a sacred sign of those alive in spirit.

YMK-D05-B24

Line-by-Line Translation	Sindhi Text
Dagger on the neck, wine at the lips—this is their habit.	ڪَنڌِ ڪَتارو مُنهِن وَڏِي، عادَتَ سَندِيَن اِيءَ،
They drink deeply, shaking from within.	تَنِ ٿِڪُون ڏِنِيُون، جُنبِي مَنجهان جِيءَ،
Drinking continues till dawn; they care less of life.	سَرو تَنِ سَبِيءَ، جَنِ سانگُ نَہ ساهَ جو۔

Zahri Interpretation

Shah Latif describes the intense lifestyle of spiritual lovers or wandering fakirs. With a "dagger at the neck and wine at the lips," they live on the edge, embracing danger and passion as part of their journey. Their bodies endure pain, and their souls tremble with longing. They drink through the night until dawn, disregarding worldly comforts. The final line, ‘they care less of life,’ suggests extreme isolation—no connection even with life itself. This may reflect the state of a true ascetic or tragic heroine like Suhni, lost in love beyond return.

Batni Interpretation

This verse reflects the raw intensity of the soul’s inner transformation. The “dagger” and “wine” evoke a state where the seeker lives at the edge, torn between annihilation and ecstatic surrender. The trembling body suggests that divine reality is not gentle; it shakes the soul from within. Drinking until dawn signals an enduring engagement with the Beloved, where time dissolves. To have no companionship with breath (or ‘they care less of life’) implies entering a

stillness beyond ego and desire—a realm where existence is no longer defined by worldly life but by immersion in the unseen. Shah Latif presents this as a sacred undoing.

YMK-D05-B25

Line-by-Line Translation	Sindhi Text
It was not the wine that killed them, but the scolding of wine-server.	سَري ڪِي نَہ ڪِئونِ، ويڻَ موڪِيءَ ڄي مارِئا،
Some wine from Kalaar, when sipped on the lips, burns like fire.	ڪو ڪو ويڻُ ڪَلاڙَ جو، پِتي تي پِئونِ،
After that, the seekers perished in longing.	تِهان پوءِ ٿِئونِ، مِڙَڻُ مَتارَنِ سين.

Zahri Interpretation

Shah Latif describes the fate of true lovers, stating that they did not die due to the intoxication of worldly wine but rather from the harsh words of 'موڪِي' (Mokhi, the wine-server). This metaphor suggests that spiritual seekers are not destroyed by the world's pleasures but by the intensity of divine rebuke. The reference to 'ڪَلاڙَ جو ويڻُ' (wine of Kalaar) emphasizes the idea that actual intoxication is spiritual, not material. In Sufi tradition, the wine symbolizes divine love, and its burning sensation represents the pain of longing for the Beloved (Allah). The 'مَتارَنِ' (Mataaran, seekers) die from this longing, illustrating the idea that true lovers must endure hardship and even self-annihilation to reach the Divine.

Batni Interpretation

This verse reflects the seeker's inner trial, where closeness to the Divine brings not ease but confrontation. 'موڪِي' (Mokhi, the wine-server) is the mysterious force that awakens the heart, sometimes through beauty, sometimes through sternness. The 'ڪَلاڙَ جو ويڻُ' (wine of Kalaar) burns not the tongue but the soul, marking the intensity of longing. Those who perish in this fire are not destroyed but transformed. Shah Latif reveals that yearning becomes the path, and even harshness from the Beloved is part of the grace that purifies the soul.

YMK-D05-B26

Line-by-Line Translation	Sindhi Text
Still at the furnace near winery, there are many jars, small and large.	جِتِ ڪُورا ماڳ، مَٽَ ڪُٽِڪا ڪَٽَ گَهڻا،
Do not despair and sit down at the tavern of seekers.	لاهي ويهُ مَ لاڳ، موڪِي مَتارَنِ جا

Zahri Interpretation

Shah Latif paints a vivid rural image of a traditional Sindhi wine-making space: a 'ڪُورا ماڳ' (furnace near the winery) filled with 'مَٽَ ڪُٽِڪا ڪَٽَ گَهڻا' (many jars, large and small). This likely

refers to the clay jars used to store wine, a familiar scene in village life. However, Shah Latif uses it metaphorically. The setting—furnace, winery, jars—represents a spiritual tavern where seekers gather to be refined through heat and trial. The 'مَٿَ' (jars) symbolize human souls in different stages of readiness. Shah Latif urges the listener not to give up: 'لاهي ويهُ مَ لاڳ' (do not sit down in despair), especially not among 'مَتارَنِ' (those who have become tired or indifferent), the ones who abandon the path of yearning. The poem likely addresses the murid (seeker of truth) and reminds them of the rigorous but rewarding journey of *sulūk* (spiritual path). This reflects the Zahri teaching of *sabr* (patience) and *istiqāma* (steadfastness) required in Islam, especially emphasized in the Sufi tradition.

Batni Interpretation

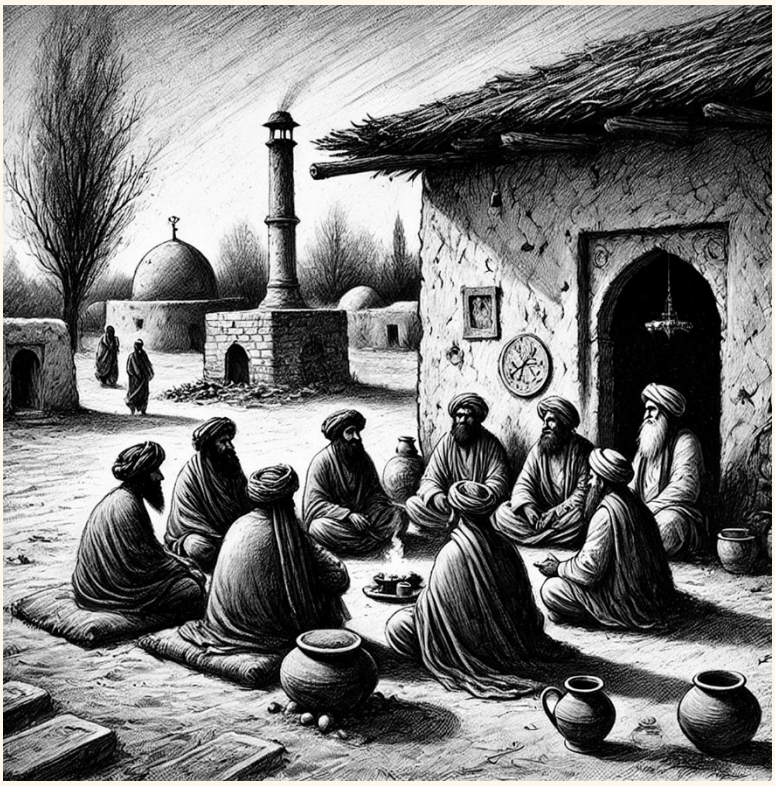
Shah Latif portrays the seeker's heart as a vessel placed within the furnace of divine presence. The 'ڪُورا ماڳ' (furnace-place) signifies the inner chamber where transformation occurs, not through comfort, but by staying near the fire. The 'مَٿَ' (jars) reflect varying levels of receptivity, but all must withstand the heat. When Shah Latif warns against sitting down in despair, he urges continuity in the journey. The weary ones ('مَتارَنِ') are not condemned but shown as those who stepped back too early. The seeker is encouraged to endure, not to be consumed, but to be reshaped.

YMK-D05-B27

Line-by-Line Translation	Sindhi Text
The vintner did not seek sweetness, nor did he pour poison.	موڪِيءَ مَٺو نَہ گهُرِئا، وِهَ نَہ وِهاڻِئا،
For a sip of wine, the Sayyid says, they gathered there.	سُرِڪِيءَ لاءِ سَيِّدُ چئَي، اُتي ٿي آڻِئا،
Those overwhelmed by divine secrets, their graves are near the furnace.	ڄي ڳالِهيُنِ ڳڱاڻِئا، تَنِ جُون بَٺِنِ پاسِ بُٺِيُون.

Zahri Interpretation

Shah Latif presents a scene at a tavern where seekers of truth gather. The 'موڪِيءَ' (vintner) does not desire sweetness, nor does he serve poison, indicating that the experience of spiritual intoxication is beyond worldly pleasure and pain. The 'سَيِّدُ' (Sayyid) states that these seekers assemble for 'سُرِڪِيءَ' (wine), which metaphorically represents divine wisdom. Those who deeply engage in mystical discussions often reach a state of spiritual annihilation, symbolized by their graves near the 'بٺي' (furnace). This refers to the intense trials and self-sacrifices undertaken by genuine seekers of the divine path. The imagery of the tavern reflects the Sufi gathering places where conversations about divine love and the mysteries of existence unfold, often leading to states of deep absorption or even martyrdom (symbolized here as a grave) in the path of love.



Batni Interpretation

This verse unveils the inner dimension of spiritual training. The ‘موڪي’ (vintner) represents a guide who offers what is needed, not what is desired. The seeker does not receive sweetness or poison in a worldly sense but experiences that test and reveal. The call of the ‘سَيِّدُ’ (Sayyid) to gather reflects the collective pursuit of truth. The ‘graves near the furnace’ symbolize a radical shift of being, where the old self is surrendered. Shah Latif uses this image not to dramatize death but to affirm rebirth through surrender. What appears harsh is a call to the more profound truth.

YMK-D05-B28

Line-by-Line Translation	Sindhi Text
Become powder like embers, burning yourself with the purchasers (of wine)	آڻِي ٿِيءُ اَڱارَ، ڪامِي ڪِردارَنِ سين،
You will see those very beloved companions, with whom you drank full cups.	پَسِين سي نَہ پَتارَ، پُرِ پِيتوءِ جَنِ سين.

Zahri Interpretation

In this verse, Shah Latif speaks in the voice of a spiritual seeker who must endure extreme pain—symbolized by becoming ‘اَڱارَ’ (embers)—to remain in the company of the true ‘ڪِردارَنِ’ (those of character or wine-drinkers, metaphorically the righteous or ascetics). The use of ‘wine’

in the expression 'پُرِ پِيتوءِ' (drank full cups) is rooted in Sufi metaphors, but here retains Zahri implications as sharing a sacred bond. In rural Sindh, fire and embers are everyday images of cooking, survival, and sacrifice; to become ash or powder in such fire reflects ultimate submission. The companions mentioned ('يَٹارَ') hint at loyal beloveds who stayed on the path despite hardship—this could allude to famous lovers in Shah Jo Risalo, such as Sasui or Suhni, or even pious companions of the Prophet. Shah Latif addresses the seeker: to reach or reunite with the beloved, one must burn the self and sacrifice all comfort.

Batni Interpretation

Shah Latif speaks of a spiritual trial that burns away illusion. To become 'اڱارَ' (embers) is to let go of all pretenses and be reduced to one's essence. The 'ڪِردارَنِ' (purchasers of wine) are those refined by this fire—individuals who have absorbed divine wisdom without retreat. 'پُرِ پِيتوءِ' (those who drank full cups) refers to those who committed fully, not partially, to the path. 'يَٹارَ' (companions) are souls who stayed true in trials. Shah Latif affirms that only those willing to be transformed through hardship can return to the company of such truth-bearers.

Dastan 6: Sufi Vision

Dastan Introduction

In this profound Dastan, Shah Abdul Latif Bhittai, the mystic poet of 17th-century Sindh, guides us through the heart of Sufism, painting a vivid picture of the true seeker's journey from outward conduct to the deepest inner realization. He doesn't just describe a path; he invites us to walk it, challenging superficiality and illuminating the transformative power of divine love.

Shah Latif begins by defining the authentic Sufi. These are not mere claimants to a title but souls who have consciously chosen the path of unity, those who have, in his words, 'abandoned multiplicity'. They are the 'La-Kufi' (not betrayers), steadfast in their loyalty to truth, unlike those who might waver or deceive. Their presence is subtle, like 'breath within the veins,' moving among people yet keeping their spiritual states hidden, for revealing such secrets would be a 'gunaah' (sin) against humility. This ideal reflects the quiet, unassuming piety often valued in the rural Sindhi landscape, far from ostentatious displays.

The Dastan then delves into the Sufi's radical detachment. They are '*dinee dokhoyaa*' (grieved if given worldly goods), finding contentment in lack, for they carry nothing with them. This isn't just poverty; it's a profound spiritual unburdening. Shah Latif critiques those who '*Sufi chaaeen sadh kareen*' (desire to be called Sufi) without embodying the essence. He issues a stark challenge: 'take-off your turban and throw it into the fire.' The *kulaah* (turban), a symbol of status and religious authority in his time, must be sacrificed, signifying the burning away of ego and societal

pretense. Genuine commitment means being willing to drink the '*vihu wati*' (cup of poison)—to embrace life's trials to purify and attain *haal* (spiritual presence).

From these outward and inward characteristics, Shah Latif transitions to the core practices and perceptions of the advanced seeker. The Sufi pitches the '*khaki kheema*' (hidden tent) of *Jabbar* (the Almighty) within their own being, engaging in constant *zikr* (remembrance), both *khaki* (silent) and *jalli* (proclaimed). They diligently search for the '*Ism-e-Azam*' (Greatest Name) within the *Furqan* (Quran), seeking no other door but the Divine.

The latter part of the Dastan powerfully confronts the illusion of the ego. As Shah Latif sees it, the world revolves around "I," constantly spinning. Yet, this self-centred existence is ignorant of the '*Maandee'* (One who spreads this illusion). Echoing the wisdom of Rumi, Latif emphasizes that while '*taalib qasaru*' (seekers are many), the '*soonhan saru*' (fountainhead of beauty) is One. The ultimate vision, however, is not found externally. It requires an internal shift: '*taarri jey laahey*' (if you remove the veil) of ego and illusion, or '*bhanjeen daru firaaq*' (if you break the door of separation), then '*manjheen mushaahido thee*' (you will witness the Divine within yourself). The path culminates in '*pehreyn vinjaain paan, poe pasana Pireen jo*' (first, lose yourself; only then can you behold the Beloved). Those who truly see this reality and witness the truth often say '*kuchhio keenakee*' (speak nothing of it), for the experience transcends all words.

This Dastan, therefore, is a comprehensive guide to "Sufi Vision"—a call to purify the self, reject hypocrisy, embrace trials, and through constant remembrance and self-effacement, lift the veils to witness the singular, all-encompassing beauty of the Divine, not as an external entity, but as an intimate, indwelling reality.

۞۞۞ *Verses of the Dastan* ۞۞۞

YMK-D06-B01

Line-by-Line Translation	Sindhi Text
The Sufis reached safely, those who abandoned multiplicity.	صُوفِي سالِمَ سي وِئا، جِي اَڪثَرَ سين اَڏيارَ،
To those who played the game, the reward is unforgettable.	بازِي بازَندَنِ کي، آهي اويسارَ،
Calling upon the Beloved, the intoxicated ones found the way.	پِريان سين پِهَڪارَ، رِندِيءَ رَساڻي ڪِئا.

Zahri Interpretation

Shah Latif speaks of Sufis who have ('اَڪثَرَ سين اَڏيارَ') forsaken worldly distractions and multiplicity to reach their spiritual destination safely. He emphasizes that those who truly commit to divine love do not stray. The idea of 'بازِي بازَندَنِ' (playing the game) suggests that the path of love

and devotion is a severe test, where one must be willing to sacrifice everything. The reward (‘اويسارَ’) is a deep connection with the Divine, which they can never forget. The final line describes the intoxicated lovers (‘رِندِيءَ’) calling upon their Beloved (‘پِريان سين پِهَڪارَ’), a reference to divine yearning, where those immersed in love ultimately find their way to union.

Batni Interpretation

On a deeper level, Shah Abdul Latif unveils the journey of the *arif* (gnostic) who escapes the illusion of multiplicity (‘اَڪثرَ سين اَڏَيارَ’) and anchors himself in true Oneness (*tawheed*). ‘بازِي بازَندَنِ’ reflects the Sufi’s courageous acceptance of life’s divine trials, embracing loss and sacrifice as the only real victory. In calling out to the Beloved (‘پِريان سين پِهَڪارَ’), the Sufi’s voice becomes the echo of *zikr* (remembrance), not driven by worldly passion but arising from an inner certitude. The ‘رِندِيءَ’ (intoxicated ones) embody the heart's silent cry that transcends speech, guiding the seeker across the unseen bridges of love. Shah Latif hints that real nearness to the Divine is not seized through outer striving but unfolds when the self entirely disappears in the divine remembrance.

YMK-D06-B02

Line-by-Line Translation	Sindhi Text
The Sufi is La-Kufi (not a betrayer), he does not befriend anyone false.	صُوفِي لاڪُوفِي، ڪونَہ پائيسِ ڪيرُ،
Among the people he struggles with, he does not show himself openly as a leader.	مَنجهان ئِي مَنجِهِ وڙهي، پَڏَرِ ناهيسِ پيرُ،
Whoever opposes him, he becomes their protector (supporter).	جَنِي ساڻسِ ويرُ، ٿِئي تَنِي جو واهَرُو،

Zahri Interpretation

In these verses, Shah Abdul Latif describes the character of the true Sufi. By calling him ‘لاڪُوفِي’ (La-Kufi), Shah Latif makes it clear that a real Sufi is not like the people of Kufa who betrayed Imam Hussain; instead, he is loyal and unwavering in truth. The Sufi does not form friendships with false, worldly people (‘ڪونَہ پائيسِ ڪيرُ’). Among the crowds (‘مَنجهان’), he struggles and lives, but he avoids openly showing leadership (‘پَڏَرِ ناهيسِ پيرُ’), meaning he does not seek fame or worldly recognition. Even if someone opposes him (‘جَنِي ساڻسِ ويرُ’), the Sufi responds with mercy and becomes their ‘واهرُو’ (protector or supporter), embodying the Quranic teaching: "Repel evil with what is better." (Quran, 41:34). Shah Latif points to the rural Sindhi Sufi ideal: humility, hidden service, and quiet strength among the ordinary people of the land.

Batni Interpretation

At a deeper level, Shah Abdul Latif shows that the perfected soul lives amid people yet remains unseen, reflecting the spiritual principle of humility. The ‘لاڪُوفِي’ (La-Kufi) Sufi signifies

unwavering fidelity to divine love, untouched by the betrayals of the lower self. His struggle is inner: a quiet resistance to ego and illusion. When faced with enmity (‘جَنِي سائِس ويرُ’), he turns hostility into compassion, becoming a hidden support (‘واهرُو’) for even those who wrong him. Shah Latif portrays the Sufi as a veiled source of divine mercy, rooted in silent devotion rather than public acclaim.

YMK-D06-B03

Line-by-Line Translation	Sindhi Text
The Sufi moves among all, like breath flows within the veins.	صُوفِيءَ سَيرُ سَيَنِ ۾، جِيئَن رڳُنِ ۾ ساهُ،
He does not speak openly, like fairies hide their breath.	سا نَہ ڪَري ڳالِهڙِي، جِيئَن پَرِيون پَرُوڙِي پَساهُ،
It would be a sin if he were to reveal it openly.	آهِسِ اِيءُ گُناهُ، جِيئَن ڪا ڪَري پَدَرِي،

Zahri Interpretation

Shah Abdul Latif describes the Sufi as someone who moves silently among people (‘سَيرُ سَيَنِ ۾’), like breath flowing unseen through the veins (‘جِيئَن رڳُنِ ۾ ساهُ’). He lives and acts without seeking recognition, maintaining a hidden presence like fairies whose breath remains concealed (‘جِيئَن پَرِيون پَرُوڙِي پَساهُ’). To speak openly about spiritual experiences would be a fault (‘گُناهُ’), for revealing such

secrets would violate the humility and discretion that define a true Sufi. Shah Latif highlights a deep rural Sindhi reverence for invisibility in goodness, where inner sanctity stays hidden behind ordinary life.

Batni Interpretation

On a deeper plane, Shah Abdul Latif unveils the Sufi's mystical essence: a silent presence, vital yet invisible, like breath within creation ('رڳِ ۾ ساهُ'). His refusal to disclose inner states is not from fear, but from spiritual fidelity; exposing hidden realities ('پَرُوڙي پَساهُ') would break the sacred trust between lover and Beloved. Such concealment preserves the purity of union (وصال), which is an inward blossoming beyond public sight. Shah Latif suggests that actual realization grows in stillness, where the soul dances in secret to the rhythm of divine love.

YMK-D06-B04

Line-by-Line Translation	Sindhi Text
They are grieved if given; if not, they remain content.	ڏِني ڏُکويا، اَنَّ ڏِني راضِي رَهِنَا،
Thus, they become Sufis, as they carry nothing with them.	صُوفِي تي ٿِيَا، جِيئَن کِينَ کَنيائُون پانَ سين.

Zahri Interpretation

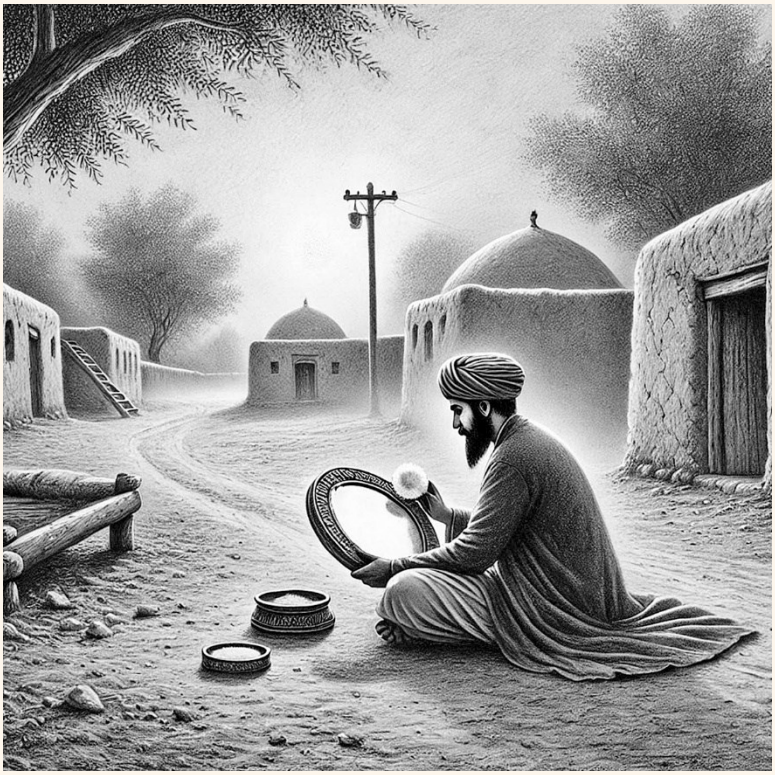
Shah Abdul Latif describes the Sufi's disinterest in material possessions. When given wealth ('ڏِني ڏُکويا'), they feel burdened, as attachment would weigh down their spirit. In contrast, when not given ('اَنَّ ڏِني راضِي رَهِنَا'), they remain inwardly content, untroubled by deprivation. This reflects the ideal of *zuhd* (renunciation), where spiritual peace arises from freedom from worldly needs. By carrying 'nothing with them,' the Sufis symbolize complete reliance on the unseen bounty from the Divine. Shah Latif presents them as travellers of the heart who do not seek worldly treasures but rest content in spiritual sufficiency.

Batni Interpretation

At a deeper level, Shah Abdul Latif portrays the Sufi as one who remains untouched by the illusions of material gain. 'ڏِني ڏُکويا' shows that worldly offerings disturb the soul's focus, while 'اَنَّ ڏِني راضِي رَهِنَا' reflects serenity rooted in divine nearness. By carrying 'nothing,' the Sufi empties the self of worldly weight, allowing inner richness to emerge. Shah Latif suggests that true wealth lies not in possessions but in an invisible treasury, where the seeker walks lightly, unburdened, toward the Beloved.

YMK-D06-B05

Line-by-Line Translation	Sindhi Text
The Sufi cleansed himself, washing the parchment of existence.	صُوفِيءَ صافُ ڪِئو، ڏوئي وَرَقُ وُجُودَ جو،
Only then, while alive, did he behold the Beloved.	تِهان پوءِ ٿِئو، جِيئَري پَسَنُ پِرينءَ جو.



Zahri Interpretation

Shah Abdul Latif portrays the Sufi's purification through the act of washing away worldly impurities ('ڏوئي وَرَقُ وُجُودَ جو'), much like clearing a manuscript to reveal its true message. This spiritual cleansing opens the heart to divine vision. Only after such inner preparation can the Sufi behold the Beloved ('جِيئَري پَسَنُ پِرينءَ جو') while still in this world, experiencing a glimpse of divine beauty without waiting for the afterlife. Shah Latif reminds us that true spiritual insight demands inner clarity and purification.

Batni Interpretation

On a deeper level, Shah Abdul Latif unveils the hidden journey of the seeker who washes away the dust of selfhood ('ڏوئي وَرَقُ وُجُودَ جو') to witness the radiant presence of the Beloved ('جِيئَري پَسَنُ پِرينءَ جو'). This vision is not with physical eyes but through the awakened heart, where worldly veils are lifted, and the soul perceives reality. Shah Latif emphasizes that the ultimate unveiling occurs

when the seeker's inner being becomes a polished mirror, quietly reflecting divine beauty here and now.

YMK-D06-B06

Line-by-Line Translation	Sindhi Text
You want to be called a Sufi, but this is not the Sufi way.	صُوفِي چائِين سَدَّ ڪَرِين، صُوفِيءَ اِيءَ نَہ صَلاحَ،
Take off your turban and throw it into the fire.	ڪاڌِي رَکُ ڪُلاهَہ، اُڇَلِي وِجهُ اَگِ مِ۾

Zahri Interpretation

Shah Abdul Latif critiques those who claim to be Sufis but are trapped in external displays of piety. The phrase 'صُوفِي چائِين سَدَّ ڪَرِين' (you want to be called a Sufi) exposes the discrepancy between claim and reality. Authentic Sufism demands abandoning worldly honours, symbolized by the call to 'throw the turban into the fire'—a decisive rejection of religious vanity prevalent in 17th-century Sindh, where the turban marked authority. Shah Latif insists that titles and appearances cannot substitute for the sincerity and humility that actual devotion demands.

Batni Interpretation

On a deeper level, Shah Latif warns against the illusions of self-importance. The turban represents ego-driven identity, and casting it into the fire reflects the burning away of false selfhood through divine love. Fire here points to *tazkiyah* (purification of the soul), where ego is rejected and transformed. The phrase 'صُوفِيءَ اِيءَ نہ صَلاحَ' (this is not the Sufi way) underscores the need for sincerity beyond forms. Shah Latif calls seekers to dissolve attachments inwardly, aiming for a heart free of pretense, ready to be illumined by divine grace.

YMK-D06-B07

Line-by-Line Translation	Sindhi Text
If you place the turban on your head, then be a true Sufi.	ڪُلاهَ رَکي ڪَندَ تي، صُوفِي سالِمُ ٿِيءُ،
Take the cup of poison in your hand and drink it fully.	وِهُ وَٽِي هَٿِ ڪَري، پُرِ پِيالو پِيءُ،
This is the place for those who have attained spiritual presence.	هَنڊُ تَنِ جو هِيءُ، جَنِ حاصِلُ ڪِئو حالَ کي.

Zahri Interpretation

Shah Abdul Latif challenges the superficial pursuit of Sufism without bearing its inner burdens. The 'ڪُلاهَ' (turban or cap) represents an initial acceptance of spiritual responsibility, but the true Sufi must endure trials, symbolized by the 'وِهُ وَٽِي' (cup of poison). Drinking from it reflects the courage to undergo hardships and sacrifice comfort in pursuit of divine truth. The final verse, 'جَنِ حاصِلُ ڪِئو حالَ کي' (those who attained spiritual presence), points to those who internalize spiritual states rather than display outward appearances. Shah Latif reminds seekers that genuine spiritual elevation demands steadfastness and inner transformation.

Batni Interpretation

On a mystical level, Shah Latif illustrates that genuine seekers embrace inner dissolution. The 'ڪُلاهَ' (turban) stands for accepting the call to annihilate self-centeredness, while the 'وِهُ وَٽِي' (poison cup) symbolizes surrender to divine decree without resistance. Drinking entirely signifies enduring the transformation where the individual will merge with the divine will. The phrase 'جَنِ حاصِلُ ڪِئو حالَ کي' (those who attained spiritual presence) speaks of reaching a state of deep absorption (*sukr*) where personal identity fades, and only the Beloved's reality remains. Shah Latif subtly teaches that spiritual attainment is not through endurance alone but wholehearted surrender.

YMK-D06-B08

Line-by-Line Translation	Sindhi Text
Within your body, pitch the hidden tent of Jabbar (the Almighty).	جُسي ۾ جَبارَ جو، خَفِي خِيمو کوڙ،
Proclaim His name loudly with your tongue, at all times.	جَلِي تُون زَبانَ سين، چارَئِي پَهَرَ چورِ،
With contemplation, seek the Great Name in the Furqan (Quran).	فِڪرَ سين فُرقانَ ۾، اِسمُ اعظمُ ڏورِ،
Do not go to other doors, for this is the only way to attain the ultimate treasure.	ٻِئا دَرَ وَڃِي مَ ووڙِ، اَمُلُ اِئائين سَپَجي.

Zahri Interpretation

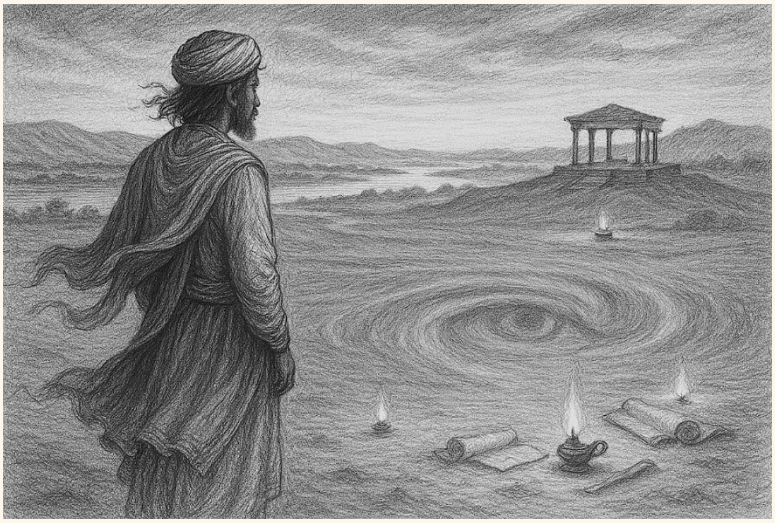
Shah Abdul Latif urges the seeker to establish divine remembrance within, using the metaphor of pitching a hidden tent for *Jabbar* (the Almighty - one of the 99 names of God in the Quran). This signifies internal devotion, where worship is not merely external but ingrained in one's being. The second line emphasizes continuous zikr (remembrance), as taught in "Remember Allah often so that you may succeed" (Quran 62:10). The seeker must also search for *Ism-e-Azam* (the Greatest Name of Allah) in the Quran, hinting at divine mysteries within revelation. Finally, the verse warns against seeking spiritual fulfillment from external sources ('ٻِئا دَرَ وَڃِي مَ ووڙِ'). True enlightenment is found in divine remembrance, not in worldly distractions. Shah Latif's message aligns with Sufi teachings that the ultimate truth resides within and is accessible through sincere devotion and Quranic contemplation.

Batni Interpretation

On a mystical level, Shah Abdul Latif describes the soul's potential to become a sanctuary for divine manifestation. The 'hidden tent' evokes *tajalli* (divine unveiling), where the seeker's inner being reflects the attributes of *Jabbar* (the Overpowering One). Proclaiming His name symbolizes maintaining both silent (*khafi*) and spoken (*jalli*) remembrance across every state of life. The search for the *Ism-e-Azam* (Greatest Name) reveals hidden truths for those deeply rooted in contemplation. Shah Latif's closing counsel warns against the temptation of worldly paths, urging seekers to center their quest within revelation and unwavering remembrance, where the treasure of actual nearness awaits.

YMK-D06-B09

Line-by-Line Translation	Sindhi Text
The world revolves around "I," constantly spinning in motion.	عالَمُ آئُون ساڻُ، ڀَرئو ٿو ڀيرَ ڪَري،
Yet, the self has no knowledge of the One who spread this illusion.	پاڻَ نَہ آهي ڄاڻُ، مانڊِيءَ مَنڊُ پَکِيڙِئو.



Zahri Interpretation

Shah Abdul Latif describes the illusion of self-centeredness that clouds human perception. The phrase 'عالَمُ آئُون سائُ' (the world revolves around "I") reflects the human tendency to place personal identity at the center of existence. However, 'پاڻَ نَہ آهي جاڻُ' (the self has no knowledge) reveals the ignorance of humanity about the true Creator. This aligns with "The life of this world is nothing but a delusion." (Quran 3:185). Shah Latif portrays life as a fleeting marketplace where people busy themselves, unaware of the divine architect behind the scenes. He warns that accurate understanding begins with recognizing the reality beyond worldly appearances.

Batni Interpretation

On a mystical level, Shah Latif reveals the illusion of *nafs* (ego). The 'I' that people cling to is a false construct, veiling them from divine truth. Sufis teach that all existence reflects the Divine, yet humans remain unaware. The world's constant motion ('پَرئو ٿو پيرَ ڪَري') symbolizes the cycle of illusion (*maya*), which can only be transcended through *ma'rifah* (gnosis). The phrase 'پاڻَ نَہ آهي جاڻُ' (the self does not know) mirrors *fana* (self-annihilation), where realizing one's ignorance is the first step to divine union. The final verse challenges the seeker: Life is a grand illusion, but who is behind it? Shah Latif suggests that enlightenment lies in dissolving the small 'i' and seeing only the Beloved's presence (the capital 'I').

YMK-D06-B10

Line-by-Line Translation	Sindhi Text
Seekers are many, but the source of beauty is one—this is Rumi's view.	طالِبُ قَصَرُ سُونهَن سَرُ، اَندَرِ رُوهِي راءُ،
Humans have emerged here, yet you do not perceive the enchanter behind it.	ماڻُهو اِتِ ڪِئا، مَنڊُ نَہ پَسِين مَندِئو.

Zahri Interpretation

Shah Abdul Latif conveys that while many seek beauty, its ultimate source is one—Allah. The phrase 'طالِبُ قَصَرُ' (seekers are many) suggests that people pursue beauty in different ways, whether through love, art, or knowledge, yet 'سُونهَن سَرُ' (the fountainhead of beauty) remains singular. This aligns with the saying, "Allah is the Light of the heavens and the earth" (Quran 24:35). The reference to Rumi reflects Sufi philosophy, emphasizing divine beauty as the origin of all existence. The second line challenges human perception—people exist in this world but fail to see the divine reality behind creation. The phrase 'مَنڊُ نَہ پَسِين مَنڊِئو' (you do not perceive the enchanter) suggests life is an illusion (*maya*), a test for those who seek truth beyond the material realm. Shah Latif urges reflection on the Creator, not just His creation.

Batni Interpretation

On a deeper level, Shah Latif teaches that the 'fountainhead of beauty' is not just a physical source but the hidden Divine Essence manifesting through all creation. The reference to Rumi signifies a shared mystical truth: Allah expressed multiplicity (*kasrat*) from His unity (*wahdat*) so that His beauty might be witnessed. The second verse suggests that though humans emerge into this world, they overlook the subtle traces of the Beloved in everything around them. The 'enchanter' symbolizes the divine artistry animating existence. Shah Latif's message points toward *ma'rifah* (inner realization) as the means to awaken to this living beauty, where seeing the Beloved becomes possible through a heart cleansed of worldly veils.

YMK-D06-B11

Line-by-Line Translation	Sindhi Text
Seekers are many, but the source of beauty is one—this is Rumi's message.	طالِبُ قَصَرُ سُونهَن سَرُ، اِيءَ رُومِيءَ جِي رُوءِ،
Those who have seen the reality do not speak of it.	جَنِي ڏِٺِي جُوءِ، تَنِ ڪُڇِئو ڪِينَڪِي·

Zahri Interpretation

Shah Abdul Latif reflects on the destiny of seekers who strive toward divine beauty. While their paths may vary, those who truly encounter the origin—Allah—understand that speech cannot capture reality. The phrase 'جَنِي ڏِٺِي جُوءِ' (those who have seen the reality) highlights the profound stillness that follows true vision. Shah Latif implies that enlightenment silences the tongue, for human words are too narrow to contain the Infinite.

Batni Interpretation

Shah Latif unveils the secret of divine realization, where the 'fountainhead of beauty' points to the invisible Divine reflected in all existence. Those who attain this vision ('جَنِي ڏِٺِي جُوءِ') enter a state of profound stillness, recognizing that the ultimate truth transcends all expressions. The

silence (‘تَنِ ڪُڇِئو ڪِينَڪِي’) is not mere absence of words, but a presence filled with awe. Shah Latif echoes Rumi’s wisdom that true knowledge cannot be clothed in language, only absorbed within the heart that has tasted the Beloved’s reality.

YMK-D06-B12

Line-by-Line Translation	Sindhi Text
Seekers are many, but the source of beauty is one—this is Rumi’s joy.	طالِبُ قَصَرُ سُونهَن سَرُ، اِيءَ رُوهِيءَ جي راحَتَ،
Those who have witnessed the truth have spoken nothing.	جَنِي ڏِنِي سَتَ، تَنِ ڪُڇِئو ڪِينَڪِي.

Zahri Interpretation

Shah Abdul Latif reflects that although countless seekers pursue beauty through different paths, the hidden reward belongs to those who attain the true vision of the One—Allah. The phrase ‘جَنِي ڏِنِي سَتَ’ (those who have witnessed the truth) emphasizes that realizing divine presence leads to a joy so profound that it escapes verbal expression. Shah Latif, echoing the Sufi tradition, teaches that such enlightenment brings a silent contentment, as the soul glimpses what the world cannot see.

Batni Interpretation

On a mystical level, Shah Latif reveals that the ‘fountainhead of beauty’ symbolizes the Divine Presence quietly shimmering through all existence. The phrase ‘اِيءَ رُوهِيءَ جي راحَتَ’ (this is Rumi’s joy) suggests that encountering divine unity brings an inner tranquillity beyond description. Those who truly see (‘جَنِي ڏِنِي سَتَ’) embody a sacred silence, where outward speech fades and only the heart resonates with the Beloved’s nearness. Shah Latif calls seekers to dissolve into this silent joy, where knowing becomes being.

YMK-D06-B13

Line-by-Line Translation	Sindhi Text
Seekers are many, but the source of beauty is one—this is Rumi’s teaching.	طالِبُ قَصَرُ سُونهَن سَرُ، روهِيءَ جِي رِهاڻِ،
First, lose yourself; only then can you behold the Beloved.	پهرِين وِجائَنُ پاڻُ، پوءِ پَسَنَّ پِرِينءَ جو.

Zahri Interpretation

Shah Abdul Latif teaches that many seekers pursue divine beauty, yet beholding the Beloved requires an inner transformation. The phrase ‘پهرِين وِجائَنُ پاڻُ’ (first, lose yourself) stresses that letting go of personal attachments and self-centeredness is essential. The heart can only become a clear

mirror reflecting divine reality through this surrender. Shah Latif reminds us that true spiritual vision depends not on striving outwardly but emptying oneself inwardly.

Batni Interpretation

Shah Latif reveals the secret of spiritual unveiling: the journey toward the Beloved begins with the erasure of self-identity. The phrase 'پهرين وِڃائَڻُ پاڻُ' (first, lose yourself) points toward inner purification, where the soul sheds its illusions and stands bare before the Divine. Only then ('پوءِ پَسَڻَ پِرينءَ جو') does true witnessing occur—not as a separate vision, but as a merging into the luminous reality of the Beloved. Shah Latif echoes the timeless Sufi call: to see truly is to become nothing in His presence.

YMK-D06-B14

Line-by-Line Translation	Sindhi Text
Seekers are many, but the source of beauty is one—this is Rumi's view.	طالِبَ قَصَرُ سُونهَن سَرُ، رُومِي جو آهي،
If you remove the veil, you will witness the Divine within yourself.	تاڙِي جَي لاهي، تَ مَنجِهين مُشاهِدو ٿِئي.

Zahri Interpretation

Shah Abdul Latif affirms that although seekers travel many paths, the source of true beauty remains singular—Allah. The reference to Rumi highlights the Sufi idea that divine love leads to deeper awareness. The second line, 'تاڙِي جَي لاهي' (if you remove the veil), suggests that beneath worldly distractions lies a hidden spiritual sight. Shah Latif teaches that accurate perception ('مُشاهِدو') is not about discovering something new but about uncovering the luminous reality already within the soul.

Batni Interpretation

On a mystical level, Shah Latif speaks of unveiling the heart's hidden vision. The 'veil' ('تاڙِي') symbolizes layers of forgetfulness and worldly attachments that obscure divine presence. When the seeker lifts these veils, the heart becomes a mirror reflecting the Beloved's light. The phrase 'مَنجِهين مُشاهِدو ٿِئي' (you will witness the Divine within yourself) points to the awakening of inner perception, where separation fades and only the radiant nearness of the Divine remains.

YMK-D06-B15

Line-by-Line Translation	Sindhi Text
Seekers are many, but the source of beauty is one—this is Rumi's teaching.	طالِبُ قَصَرُ سُونهَن سَرُ، اِيءَ رُوهِيءَ جِي اوطاقَ،
If you break the door of separation, you will witness the Divine within yourself.	جي ڀَجِين دَرُ فِراقَ، تَہ مَنجِهين مُشاهِدو ماڻِيين.

Zahri Interpretation

Shah Abdul Latif teaches that while seekers journey along many paths, the fountainhead of all beauty is singular—Allah. Based on Rumi's insight, he emphasizes that divine love requires breaking inner barriers. The phrase 'جي ڀَجِين دَرُ فِراقَ' (if you break the door of separation) suggests that it is not external obstacles but the inner walls of doubt, pride, and attachment that prevent spiritual vision. Shah Latif calls for a bold inner leap, where true *mushahida* (spiritual witnessing) becomes possible once these barriers collapse.

Batni Interpretation

On a deeper level, Shah Latif speaks of transcending the illusion of distance between the seeker and the Divine. The 'door of separation' ('دَرُ فِراقَ') symbolizes the false perception that God is far away. When this illusion is shattered, the heart perceives no gap between itself and the Beloved. The phrase 'مَنجِهين مُشاهِدو ماڻِيين' (you will witness the Divine within yourself) points to a direct realization of divine presence, where the seeker awakens to the ever-nearness of the One, hidden only by the veil of self.

Dastan 7: Sacred Script

Dastan Introduction

In the vibrant tapestry of 17th-century Sindh, where learning was revered and religious scholarship held sway, Shah Abdul Latif Bhittai weaves a profound Dastan that questions the very nature of knowledge. This collection of verses, "The Sacred Script," invites us to look beyond the written page and the scholar's discourse to discover a deeper, more transformative wisdom—one etched not in ink on paper (*kaaghaz*), but within the chambers of the human heart (*dil*).

Shah Latif begins by presenting a paradox: those who appear as "outwardly sinners" may, in their innermost being, be "annihilated in thought," not need formal instruction (*ta'leem*) because their hearts are already reciting the "letters of Truth." This sets the stage for a central theme: the journey from external learning to internal realization. He speaks of enduring the "cycle of pain" as

a profound lesson, where the "slate of contemplation" and "silence" (*maath*) become the truest teachers, guiding the seeker to perceive the Beloved (*Piriyen*).

Throughout this Dastan, Latif relentlessly interrogates the value of knowledge that doesn't transform the soul. He laments forgetting the essential "lesson" (*sabaq*), the divine truth symbolized by Alif—the first letter of the Sindhi and Arabic alphabet, representing the Unshakeable Oneness of God. He warns that merely turning "pages" (*waraq*) without internalizing this core truth can lead to an increase in "sins" (*doh*), not wisdom. The true "page of union" (*waraq-e-visaal jo*) reveals only the Divine: "In it, there was only You, nothing else."

Latif's critique extends to the religious figures of his time—the *Qazi* (judge) and the *Mullah* (scholar). He challenges their authority when it stems from superficial reading rather than profound spiritual insight. "O unfortunate one," he asks, "having merely read letters, how do you presume to become a judge?" He compares the prideful scholar to *Azazil*, whose vast knowledge was undone by arrogance. These figures, Latif suggests, often "present complexities to the common people, confusing them," while they are distant from the Beloved, lost in "empty chatter." They fail to teach the simple, direct path to Divine Presence, a presence Latif asserts is "nearer than breath" (*saahaoon odo Supireen*).

As Latif passionately argues, the solution lies in returning to the essence. "Read only the letter Alif," he urges, "forget all other pages. Illuminate your inner self." When *Alif* (Divine Unity) and *Meem* (the Prophetic light that guides to that Unity) are truly understood and embraced, all other knowledge falls into place or becomes secondary. Even revered texts like *Kanz* and *Quduri* become insufficient when the "*Mehran*"—the overwhelming surge of Divine grace or direct experience—arrives, dissolving intellectual constructs.

Ultimately, "The Sacred Script" is a call to authenticity. It reminds us that the most profound truths are not found in the multitude of books but in the singular focus of a purified heart, the constant remembrance of the Divine, and the courage to live by the wisdom that dawns from within. For Latif, the true seeker is one who, upon recognizing the Beloved, "turned and closed the [other] pages," having found the ultimate knowledge within the landscape of their soul.

۞۞۞ *Verses of the Dastan* ۞۞۞

YMK-D07-B01

Line-by-Line Translation	Sindhi Text
Outwardly, they seemed to be sinners, but in thought, they were annihilated.	ظاهِرَ ۾ ظانِي، فِڪرَ سانُ فَنا ٿِيَا،
They have no need, for [formal] instruction within their being,	تَنِي کي تَعِليمَ جِي، ڪُڙِهه اَندَرِ ڪانِي،
They kept reciting the letters of Truth in their hearts.	حَرَفُ حَقانِي، دَورُ ڪِنائُون دِلِ ۾.

Zahri Interpretation

In this poem, Shah Latif portrays a paradox: 'ظاهِرَ ۾ ظانِي، فِڪرَ سانُ فَنا ٿِيَا' (Outwardly sinners, inwardly annihilated). Though these individuals seem sinful to society, they are deeply immersed in *fanā* (self-annihilation) with constant spiritual reflection. Shah Latif emphasizes that they are beyond 'تعليمَ' (formal instruction); their hearts are innately illuminated by divine wisdom. In the 17th-century Sindh, formal religious learning was prized, yet Shah Latif honours intuitive, heart-centred knowledge ('دِلِ ۾ دورُ ڪِتابُون' — reciting Truth's letters in the heart). The rural imagery alludes to unlettered but spiritually awakened mystics, common in Sindhi villages along the Indus. The symbol of 'حرَفُ حَقانِي' (letters of Truth) refers to sacred remembrance (*dhikr*), resonating with Quranic ideals. Here, Shah Latif addresses genuine seekers who appear ordinary but are exalted in spirit.

Batni Interpretation

Shah Latif unveils the hidden worth of those outwardly dismissed by society. The phrase 'ظاهرا ظاني' (apparent sinners) hints at a divine irony—they are spiritually advanced, having shed ego and pretense. Their distance from 'تعليمَ' (formal instruction) reflects a stage where external teachings no longer serve, for their hearts have become illuminated with inner truth. The 'حرَفُ حَقانِي' (letters of Truth) do not refer to written language, but to a living remembrance etched into their being. These souls, misunderstood by the world, stand close to the Divine, having absorbed truth not through intellect but through lived inner reality.

YMK-D07-B02

Line-by-Line Translation	Sindhi Text
Those who are afflicted with the cycle of pain, read the lesson of suffering.	جِنِ کي دَورُ دَردَ جو، سَبَقُ سُورَ پَڙهِن،
They hold the slate of contemplation in their hands, studying in silence.	فِڪرَ فَرَهِي هَڻَ ۾، مانِ مُطالِعُ ڪَنِ،
They read only that page through which they see the Beloved.	پَنو سو پَڙهِن، جَنهِن مان پَسَنِ پِرِينءَ کي.

Zahri Interpretation

Shah Latif speaks of those who endure continuous suffering ('دَورُ دَردَ جو' – the cycle of pain), symbolizing either worldly hardships or separation from a loved one. These individuals seek wisdom by reading the 'lesson of suffering,' representing experience, trials, and endurance. The 'slate of contemplation' ('فِڪرَ فَرَهِي هَڻَ ۾') refers to deep thought, a common element in Sufi tradition where seekers engage in introspection to understand divine mysteries. Their silence ('مانِ مُطالِعُ ڪَنِ') suggests meditation, a key practice in both Islamic spirituality and rural Sindhi culture, where silence often signifies depth and wisdom. Finally, Shah Latif highlights the ultimate goal of the seekers: they read only that which reveals the 'Beloved' ('پِرِينءَ'), which could mean a worldly

beloved, a spiritual master, or ultimately God. The verse aligns with the idea in Islamic teachings that patience and contemplation lead to divine proximity.

Batni Interpretation

This verse reflects Shah Latif's insight that suffering refines the soul. The 'cycle of pain' becomes a sacred curriculum where divine truths are internalized. The 'slate of contemplation' represents the seeker's inner awareness, where silent reflection writes the lessons of presence. Silence ('مانِ') is not withdrawal but deep listening to the divine within. These seekers avoid distractions; they focus only on what unveils the 'Beloved'—not just in scriptures or rituals, but in their own inward witnessing. Through endurance, they perceive the divine signature etched into the fabric of existence.

YMK-D07-B03

Line-by-Line Translation	Sindhi Text
I have forgotten the lesson, I do not even remember the first line.	وِسَرِئومِ سَبَقُ، پھرِين سِتَ نَہ سَنبِران،
Even this very page, I have not been able to read.	اَجا هِيءُ وَرَقُ، هَئَي مُطالِعُ نَہ ٿِئَي.

Zahri Interpretation

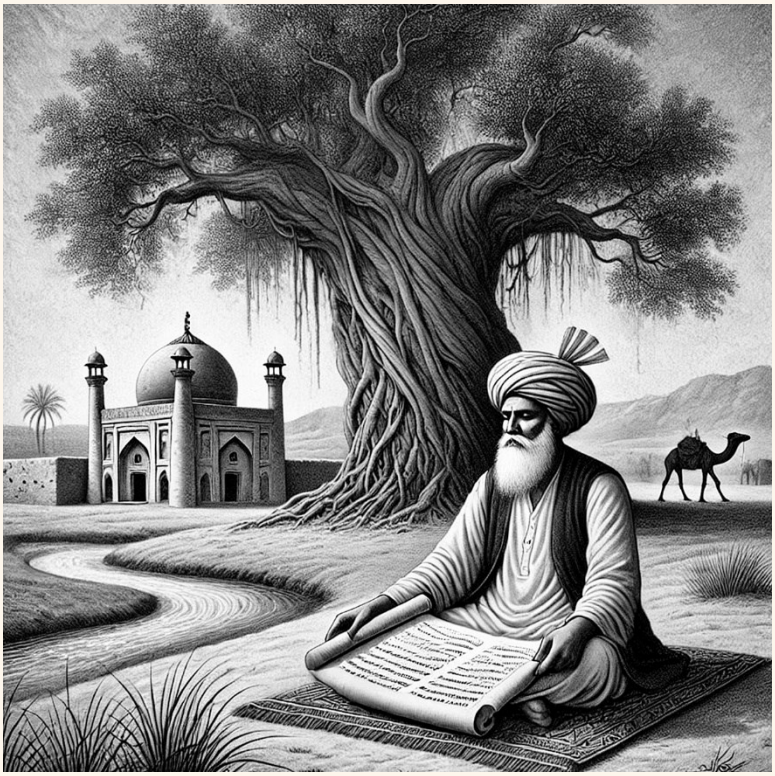
Shah Latif expresses deep regret over forgetting a critical lesson, symbolizing the loss of divine knowledge or a sacred promise. The 'سَبَقُ' (lesson) represents divine guidance, possibly referring to the primordial covenant (*mithaq*), when souls acknowledged Allah as their Lord before entering the world (Quran 7:172). The poet laments that not only has he forgotten, but he does not even recall the first words. The phrase 'وَرَقُ' (page) signifies the divine scriptures or the spiritual book of one's life, which remains unread due to neglect. This reflects human forgetfulness and ignorance, a common theme in Islamic teachings where heedlessness (*ghaflah*) leads one away from divine truth. In the rural Sindhi context, this could also relate to oral traditions where wisdom is passed down, and forgetting a teaching is seen as a significant loss.

Batni Interpretation

Shah Latif's sorrow reflects the soul's distance from its original awareness. The 'سَبَقُ' (lesson) speaks of the eternal truth once recognized by every soul—a memory now buried under worldly noise. To forget even the 'first line' is to lose sight of the divine spark that once lit the inner world. The 'وَرَقُ' (page) represents a life unexamined, a heart unawakened. Shah Latif suggests that the true journey begins not with learning something new, but with remembering what the soul has always known. The pain here is not just forgetfulness—it is the ache of disconnection from one's divine origin.

YMK-D07-B04

Line-by-Line Translation	Sindhi Text
I studied that page, the one of union.	ڪِئو مُطالعُ مُون، هُو جو وَرَقُ وِصالَ جو،
In it, there was only You, nothing else even for the blink of an eye.	تَنهِن مِ تُونهِين تُون، ٻِي لاتِ نَہ لَحظي جيتَرِي.



Zahri Interpretation

Shah Latif speaks of studying a sacred 'وَرَقُ وِصالَ جو' (page of union), symbolizing divine knowledge or a realization of closeness to the Beloved. This can refer to a written text, perhaps scripture, or the metaphysical record of one's destiny. Upon reading, he finds 'تُنهِين تُون' (only You), implying that everything other than the Beloved is absent. This echoes the fundamental Islamic teaching of *Tawhid* (oneness of God), where nothing exists independently except Allah. The poem resonates with the idea that the seeker, upon gaining true knowledge, sees nothing but God's presence. This reflects a realization that all worldly distractions fade when one attains closeness to the Divine, much like the Quranic verse: "Wherever you turn, there is the face of Allah." (Quran 2:115).

Batni Interpretation

The ‘وَرَقُ وِصالَ جو’ (page of union) reveals a moment when the seeker no longer searches—the journey dissolves into presence. ‘تُنهِين تُون’ (only You) marks the fullness of spiritual realization, where separation becomes meaningless. Shah Latif presents this not as an intellectual discovery, but as a state of clarity where the heart perceives only unity. The phrase ‘بِي لاتِ نَہ لَحظي جيتَرِي’ (not even for the blink of an eye) deepens the intimacy of this encounter—it is not philosophical, but immediate and overwhelming. The seeker becomes a mirror for the Divine, erasing all distinction between knower and known.

YMK-D07-B05

Line-by-Line Translation	Sindhi Text
They do not remember that line which begins with Alif.	سا سِتَ نَہ سارِينِ اَلِفُ جَنهِن جي آڳ ۾
In vain, they search through other pages for the Beloved.	ناحَقِ نِهارِينِ، پَنا بِئا پِرِينءَ لَيءَ.

Zahri Interpretation

Shah Latif highlights the mistake of those who neglect the ‘اَلِفُ’ (*Alif*), the first letter of the Arabic alphabet, which often symbolizes the unity of God in Islamic and Sufi traditions. Forgetting the line that starts with ‘Alif’ suggests ignoring the foundational knowledge of divine oneness. Instead, such people ‘ناحَقِ نِهارِينِ’ (vainly search) through other pages, looking for the Beloved where He cannot be found. This reflects a common theme in Islamic teachings: those who seek worldly distractions or knowledge without divine wisdom will remain lost. In rural Sindhi culture, oral traditions emphasized remembering the first lessons given by elders, as forgetting them meant straying from the right path. Shah Latif warns that one cannot reach divine truth by seeking it in false places; true understanding begins with recognizing the Oneness of God.

Batni Interpretation

‘اَلِفُ’ (*Alif*) stands as a signpost at the very beginning of the spiritual path, representing the indivisible truth. To forget this mark is to wander in confusion, mistaking complexity for depth. Shah Latif critiques outward seekers and the tendency to replace core awareness with surface knowledge. The phrase ‘پَنا بِئا پِرِينءَ لَيءَ’ (searching other pages for the Beloved) becomes a mirror, reflecting our restless desire for answers outside ourselves. Shah Latif points us gently back: the beginning we neglect is the same place where true discovery begins.

YMK-D07-B06

Line-by-Line Translation	Sindhi Text
Remember that line, the one that begins with Alif.	سِتَ سائِي سارِ، اَلِفُ جَنهِن جي اَڳ مِ۾
From Meem, knowledge is gained, turn to that very page.	مِيمَ مان مَعلُومُ ٿِئي، وَرَقُ سوئِي وارِ۔
Why look in vain? The other pages will not lead to the Beloved.	ناحَقِ كِيمَ نِهارِ، پَنا بِئا پِرِيَنِ لَيءَ۔

Zahri Interpretation

Shah Latif urges the seeker to 'سِتَ سائِي سارِ' (remember that line), referring to a sacred teaching that begins with 'اَلِفُ' (Alif), which represents divine oneness. He then introduces 'مِيمَ' (Meem), a letter often associated with the Prophet Muhammad (peace be upon him), signifying that knowledge of divine reality comes through his guidance. The phrase 'وَرَقُ سوئِي وارِ' (from that very page) suggests that true wisdom is found in foundational spiritual teachings rather than through scattered worldly pursuits. Shah Latif warns against 'ناحَقِ كِيمَ نِهارِ' (looking in vain) for divine truth in the wrong places. This aligns with Islamic teachings that emphasize tawhid (oneness of God) and sunnah (prophetic tradition) as the primary sources of guidance. In a rural Sindhi context, this reflects the idea that true wisdom lies in the foundational lessons, not superficial distractions.

Batni Interpretation

Shah Latif brings together 'اَلِفُ' (Alif) and 'مِيمَ' (Meem) to show that divine unity and prophetic light are not separate paths, but one truth seen from different angles. The 'وَرَقُ سوئِي وارِ' (turn to that very page) is a reminder that the true guide lies not in scattered pursuits but in following a path grounded in both remembrance and character. The poem warns the seeker: insight comes not through frantic searching but by returning to the sacred imprint already present within the original mark. This is not about mystical theory but about walking in harmony with the first truth one received.

YMK-D07-B07

Line-by-Line Translation	Sindhi Text
They remember only that line, the one that begins with Alif.	سا سِتَ سارِئائُون، اَلِفُ جَنهِن جي اڳ مِ۾
They declare, "There is no purpose in both worlds except Him."	لا مَقصُود فِي الدارَينِ، اِنَ بَرِ اُتائُون۔
By embracing this [straight] path, they became joyful in union with the Most Merciful.	سَڳَرُ سُونائُون، ٿِئا رَسَيلا رَحمانَ سين۔

Zahri Interpretation

Shah Latif emphasizes the importance of remembering the fundamental truth—the 'اَلِفُ' (Alif), representing the oneness of God. Those who devote themselves to this knowledge declare 'لا مَقصُود فِي الدارَينِ' (there is no purpose in both worlds except Him), echoing the Islamic teaching that the ultimate goal of existence is to know and worship Allah ("I did not create jinn and mankind except to worship Me," Quran 51:56). The phrase 'سَجَّرُ سُونائُون' (embracing this) signifies submission to divine will, leading to joy and fulfillment. Shah Latif conveys that true happiness comes not from worldly pursuits but from aligning oneself with the divine purpose.

Batni Interpretation

In this verse, Shah Latif celebrates those who not only recall the 'اَلِفُ' (Alif) but live by its truth. The declaration 'لا مَقصُود فِي الدارَينِ' (no purpose in both worlds except Him) signals a complete shift in perspective, where worldly goals fade and divine longing becomes the compass. The phrase 'سَجَّرُ سُونائُون' (they embraced this) expresses a deep inner alignment, not through renunciation alone but through joyful consent to a higher order. Shah Latif reveals that fulfillment arises not from escape, but from standing firmly rooted in the One remembrance that reshapes all desire.

YMK-D07-B08

Line-by-Line Translation	Sindhi Text
They became joyful with the Merciful, embraced by His beauty.	ٿِيَا رَسِيلا رَحمانَ سين، سَجَّرَ سُونهين ڇي،
To them came glad tidings, congratulations on their union.	آيُون تَنِي کي، واڌايُون وِصالَ جُون.

Zahri Interpretation

Shah Latif speaks of those who have reached 'رَحمانَ' (the Merciful), referring to Allah, and have attained divine joy. The phrase 'سَجَّرَ سُونهين ڇي' (embraced by His beauty) suggests a state of peace and spiritual fulfillment, where the faithful experience God's mercy. The line 'واڌايُون وِصالَ جُون' (congratulations on their union) indicates that these seekers have achieved visal (union) with the Divine, a central theme in Sufi poetry. This echoes Quranic teachings that those who hold fast to Allah will be guided and enveloped in His mercy (Quran 4:175).

Batni Interpretation

Shah Latif describes a moment of deep spiritual arrival. 'ٿِيَا رَسِيلا رَحمانَ سين' (they became joyful with the Merciful) reflects not just closeness, but intimacy with divine compassion. 'سَجَّرَ سُونهين ڇي' (embraced by His beauty) evokes a sense of being surrounded by radiance—an experience that dissolves pain and replaces it with peace. The line 'واڌايُون وِصالَ جُون' (glad tidings of union) suggests not an ending, but a beginning—the heart's rebirth in divine presence. Shah Latif's language here is tender, offering a glimpse of a joy that no longer seeks but abides.

YMK-D07-B09

Line-by-Line Translation	Sindhi Text
Even if pressed within the pages, O Alif, do not fade away.	پَني ۾ پيهِي تان تُون اَلِفُ نَہ اُجِهئو،
The matter of the Beloved is a hidden secret, beyond understanding.	ڳالِھ پِريان جي ڳُجَھ جِي، جيهِي نَہ تيهِي،
What do you know, O judge, of this book?	خَبَرَ تو ڪيهِي، قاضِي هِنَ ڪِتابَ جِي.

Zahri Interpretation

Shah Latif addresses 'اَلِفُ' (Alif), the first letter of the Arabic alphabet, which symbolizes the oneness of God. He urges it not to be erased, even if 'پَني ۾ پيهِي' (pressed within the pages), signifying the endurance of divine truth despite worldly pressures. The phrase 'ڳالِھ پِريان جي ڳُجَھ جِي' (the matter of the Beloved is a hidden secret) conveys that actual knowledge of the Divine remains beyond ordinary comprehension. This reflects Islamic teachings that God's essence is unknowable except for those He enlightens. Finally, Shah Latif challenges the 'قاضِي' (judge), questioning human authority over divine wisdom. In rural Sindhi society, the term 'قاضِي' (judge) refers to religious scholars or legal authorities who interpret scripture. Still, Shah Latif implies that mere legal knowledge does not grant access to spiritual truths. This aligns with the Quranic idea: "They have hearts but do not understand." (Quran 7:179).

Batni Interpretation

Shah Latif's words are a quiet defence of the unseen and the unmeasured. The plea to 'اَلِفُ' (Alif) is a cry to preserve what cannot be confined, the truth that resists erasure. The 'پَني' (pages) may hold knowledge, but they cannot contain the 'ڳالِھ پِريان جي ڳُجَھ جِي' (the hidden matter of the Beloved). Shah Latif turns gently but firmly from the 'قاضِي' (judge), not in rejection of learning, but in reminding us that the Beloved's secrets are not accessible through rules alone. They dwell in silence, in yearning, and in those who dare to listen beyond the written word.

YMK-D07-B10

Line-by-Line Translation	Sindhi Text
O unfortunate one, having [merely] read letters, how do you [presume to] become judge?	اَکَرَ پَڙهِي اَڀاڳِئا، قاضِي ٿِئَين ڪِيئَن،
By interpretations and estimations, O Mullah, you are indeed deceived!	ڀيرِيين ۽ ڀانِئيين، مُلان مُنِيَئِي ماءُ،
Ask Azazil about the taste of this sip [of pride].	اِنَ سُرِڪِيءَ ساءُ، پُڇِڄِ عَزازِيلَ کي.

Zahri Interpretation

Shah Latif warns against superficial knowledge by addressing the 'اَڀاڳِئا' (unfortunate one) who has merely read 'اَکَرَ' (letters) yet claims the role of a 'قاضِي' (judge). In Islamic Zahri teachings,

knowledge (‘علم’) must be accompanied by *taqwa* (God-consciousness), as emphasized in the Quran (35:28): “Indeed, only those among His servants who know fear Allah.” The rural Sindhi context reflects a society where formal titles were respected, but Shah Latif critiques those who lacked spiritual depth. Through interpretations/conjectures and estimations/suppositions, you scholar (‘مُلان’) are ignorant and mistaken of the true wisdom. ‘سُرِڪِيءَ ساءُ’ (sip of pride) alludes to arrogance, and *Azazil* (Satan) serves as a Quranic example of knowledge corrupted by pride: “He refused and was arrogant and became of the disbelievers.” (Quran, 2:34). Shah Latif addresses seekers who are deceived by outward appearances, reminding them of the fate of those who chose arrogance over submission.

Batni Interpretation

Here, Shah Latif speaks not just to scholars, but to every seeker who lets knowledge become a barrier instead of a bridge. The ‘آياڳيا’ (unfortunate one) is not condemned for learning, but for assuming authority without inner clarity. ‘ٻيرين ۾ ٻانڌيين’ (conjectures and suppositions) suggest a mind that no longer listens. The ‘سُرِڪِيءَ ساءُ’ (sip of pride) becomes the bitter taste of self-importance that once misled even *Azazil*. Shah Latif reminds us that it is not how much we know but how deeply we surrender that decides whether our knowledge guides or deceives us.

YMK-D07-B11

Line-by-Line Translation	Sindhi Text
Azazil [is the true] lover, all others [are] merely aspirants,	عاشِقُ عَزازِيلُ، ٻيا مِڙَئي سَڏَڙِيا،
Out of intense longing, the cursed one became precious.	مَنجهان سِڪَ سَبِيلَ، لَعنَتِي لالُ ٿِئو.

Zahri Interpretation

Shah Latif highlights that ‘عزازيل’ (*Azazil*), the original name of Iblis before his fall, was among the greatest worshippers and lovers of God, symbolizing unmatched devotion. However, others are referred to as ‘سڏَڙِيا’ (aspirants), seekers still on the way. This reflects a basic Islamic teaching from both Sunni and Shia traditions: sincere worship alone is not enough without obedience, as *Azazil* fell due to pride. The phrase ‘سِڪَ سَبِيلَ’ (intense longing) shows that *Azazil's* yearning made him precious ('لالُ ٿِئو'—became a ruby) despite his ultimate curse (‘لعنتي’—the cursed one). In the 17th-century Sindh context, Shah Latif uses this imagery to caution about inner sincerity versus outer failure. The key symbol is ‘عزازيل’—representing both intense devotion and the dangers of ego. The protagonist here is *Azazil* himself, and Shah Latif addresses seekers who might mistake superficial worship for true love.

Batni Interpretation

Shah Latif draws us into a paradox: can deep longing coexist with spiritual failure? Through ‘عزازيل’ (*Azazil*), he suggests that yearning alone is not enough. ‘سِڪَ سَبِيلَ’ (the path of longing) may polish the soul into a ‘لالُ’ (ruby), yet without humility, even the most radiant heart can fall. The

‘لعنتي’ (cursed) state is not a punishment alone—it is a reminder that love demands surrender, not self-importance. Shah Latif cautions us: the closer one feels to the Divine, the more subtle the tests become. True lovers do not shine with pride—they vanish into devotion.

YMK-D07-B12

Line-by-Line Translation	Sindhi Text
You are mine; who can drive you away?	تُون مُنهِنجو آهِين، توکي تَڙي ڪيڙ.
Only by destiny is enmity increased; brides must learn to endure death.	لِکَ سين وِڌُءِ ويڑ، مَڙُ سِکَنِ سُهاڳِيُون.

Zahri Interpretation

In these lines, Shah Latif expresses the deep bond between the lover and the Beloved, asserting ‘تُون مُنهِنجو آهِين’ (you are mine), and questioning, ‘توکي تَڙي ڪيڙ’ (who can drive you away?). It reflects an unbreakable attachment, as is common in the rural Sindhi culture of 17th-century Sindh, where loyalty in love and marriage was sacred. ‘لِکَ سين وِڌُءِ ويڑ’ (enmity grows by destiny) shows that difficulties are written by fate, a concept resonating with *qadr* (divine decree) in Islam. The phrase ‘مَڙُ سِکَنِ سُهاڳِيُون’ (brides must learn to endure death) captures the harsh reality for people, symbolizing the endurance and patience expected after marriage, where separation, hardship, or

even death had to be accepted with fortitude. The protagonist is the loyal beloved, and Shah Latif addresses all lovers who must remain steadfast despite trials.

Batni Interpretation

In this verse, Shah Latif shifts from declaration to devotion. 'نُون مُنهِنجو آهِين' (you are mine) affirms an intimacy where the soul recognizes its origin, not as a distant hope but as a present truth. 'لِکَ سين وِڌُءِ ويرُ' (enmity grows by destiny) becomes a metaphor for divine tests that deepen love, not diminish it. The line 'مَرُ سِکَنِ سُهاڳِيُون' (brides must learn to endure death) reveals not a physical end, but the courage to stay loyal through unseen trials. For Shah Latif, love matures not in ease but in resilience, which affirms that the Beloved is never lost.

YMK-D07-B13

Line-by-Line Translation	Sindhi Text
What I read and read was for myself - the lesson of the past.	جَو مُون پَڙهِئو پَڙهِئو پاڻَ لَئي، سَبَقُ سابِقَ جو ۔
Then I recognized the hidden love of my own self (nafs),	پهرِين سُجاڻَمَ پانهِنجي، نَفسَ جو نِهو ۔
Where true knowledge in origin, the souls affirmed daily,	جِتِ عِرفانُ اَصلَ مِ، تي رُوحَنَ روزُ ڪِئو ۔
Then the page turned, and I found the path of union.	وَرِيِ وَرَقُ ٻِئو، گَڏُ ٻِيمِ وَڊِ وِصالَ جو ۔

Zahri Interpretation

In these verses, Shah Latif reflects on a journey of learning. He says, 'جَو مُون پَڙهِئو پَڙهِئو پاڻَ لَئي' (what I read and read was for myself), pointing toward studying the 'سَبَقُ سابِقَ جو' (lesson of the past), meaning ancient wisdom passed down through tradition. Initially, Shah Latif acknowledges recognizing 'نَفسَ جو نِهو' (the hidden love of the self), realizing how the ego's desires cloud accurate understanding. 'جِتِ عِرفانُ اَصلَ مِ، تي رُوحَنَ روزُ ڪِئو' (where true knowledge in origin, the souls affirmed daily), suggesting that real wisdom nourishes the spirit constantly. The 'وَرَقُ ٻِئو' (page turned) symbolizes a new phase of realization, leading toward 'وِصالَ جو' (union), the moment of finding true purpose.

Batni Interpretation

This verse reflects Shah Latif's spiritual memory—what he learned was not external, but an echo from within. The 'سَبَقُ سابِقَ جو' (lesson of the past) points to wisdom always present, forgotten. 'نَفسَ جو نِهو' (the love of the self) reveals how the ego entangles truth in desire. Yet when 'وَرَقُ ٻِئو' (the page turned), something shifted—the heart became clear, and the path emerged. Shah Latif does not describe a grand revelation, but a quiet recognition: real learning is remembering the soul's earliest trust (i.e., primordial covenant - *'ahd al-ast*), and walking it forward with clarity.

YMK-D07-B14

Line-by-Line Translation	Sindhi Text
Read and keep reading the lesson of this sorrow.	پَڙهنا پَڙيجاهُ، سَبَقُ اِنَهِينءَ سُورَ جو،
Hold the letter Mīm in your heart, but place Alif before it.	مِيمُ رَکِجو مَنَ مٖ، اَلِفُ تَنهِن اَڳَيان،
[And] eliminate from your mind, [all other distracting] talk, Latif says.	چِتان چوريجاهُ، اِها لاتِ لَطِيفُ چئَي.

Zahri Interpretation

In these verses, Shah Latif advises to ‘پَڙهنا پَڙيجاهُ’ (read and keep reading) the ‘سَبَقُ اِنَهِينءَ سُورَ جو’ (lesson of this sorrow), indicating that learning through suffering is essential. Shah Latif then commands to ‘مِيمُ رَکِجو مَنَ مٖ’ (hold the letter *Mīm* in your heart) and ‘اَلِفُ تَنهِن اَڳَيان’ (place *Alif* before it), referencing the sacred letters of Arabic, highlighting that knowledge should be rooted in divine reality. He concludes by warning to ‘چِتان چوريجاهُ’ (eliminate distracting thoughts), teaching that sincerity and single-mindedness are vital. The protagonist is the sincere seeker, and Shah Latif addresses those navigating life's hardships, advising them to anchor themselves in remembrance and clarity rather than confusion.

Batni Interpretation

At a deeper level, Shah Latif speaks of spiritual sorrow as a teacher. The 'سَبَقُ اِنَهِينءَ سُورَ جو' (lesson of this sorrow) reflects the soul's longing for its true Origin. The instruction to place 'اَلِفُ' before 'مِيمُ' teaches the seeker to align their identity (symbolized by *Mīm*) under Divine Oneness (*Alif*), suggesting humility before transcendence. Rather than seek outward answers, Shah Latif urges the seeker to quiet inner noise— 'ڇِتان چوريجاهُ' (eliminate distracting talk)—to access clarity. Here, Shah Latif outlines a path of remembering and reordering one's inner hierarchy: God before self, silence before speech, presence before intellect.

YMK-D07-B15

Line-by-Line Translation	Sindhi Text
They keep reading, but nothing enters their hearts.	پَڑِهنُو تا پَڙَّهنِ، ڪَڙَّهنِ ڪِينَ قُلُوبَ ۾
As they turn page after page, their sins only increase.	تِيئَن تِيئَن ڏوهَ ڇَڙَّهنِ، جِيئَن وَرَقَ وَرائِين وِتَراَ۔

Zahri Interpretation

Shah Latif critiques those who engage in endless reading yet fail to absorb wisdom. The phrase 'پَڑِهنُو تا پَڙَّهنِ' (they keep reading) refers to scholars or religious figures who study texts but do not internalize their teachings. 'ڪَڙَّهنِ ڪِينَ قُلُوبَ ۾' (nothing enters their hearts) suggests that knowledge without sincerity and reflection remains fruitless. The second line warns that mere reading without understanding leads to arrogance and sin, much like the Quranic warning: "Do they not reflect upon the Quran, or are their hearts locked?" (Quran 47:24). In Shah Latif's time, many people revered scholars, but he saw a deeper truth—that true learning transforms the soul. In rural Sindhi culture, wisdom was considered more valuable than bookish knowledge. Shah Latif reminds seekers that faith is not about accumulating information but living by divine truths.

Batni Interpretation

Shah Latif points to a deeper problem: the soul's detachment from lived truth. The phrase 'پَڑِهنُو تا پَڙَّهنِ' (they keep reading) reflects a false comfort in accumulating words without inner movement. 'ڪَڙَّهنِ ڪِينَ قُلُوبَ ۾' (nothing enters their hearts) implies an inner wall, where truth is read but not absorbed. 'وَرَقَ وَرائِين وِتَراَ' (turning pages increases sins) is not just a moral warning, but a spiritual one: the more we seek without sincerity, the more lost we become. Shah Latif urges seekers to stop mistaking effort for arrival—until wisdom enters the heart, it remains unopened.

YMK-D07-B16

Line-by-Line Translation	Sindhi Text
The more pages I turned, the more sins I saw.	جِيئَن جِيئَن وَرَقَ وارِيين، تِيئَن تِيئَن ڏِٺو ڏوهُ،
The Beloved did not stay by mere words; what can be achieved by [mere] speech?	رَهِيُءَ رَهِيو نَہ سُبِرين، ڪَهِيُءَ ڪِبو ڪوهُ.

Zahri Interpretation

Shah Latif warns against empty reading without action, saying, 'جِيئَن جِيئَن وَرَقَ وارِيين' (the more pages I turned), implying that knowledge alone is insufficient if it does not lead to self-purification. The phrase 'تِيئَن تِيئَن ڏِنو ڏوهُ' (the more sins I saw) suggests that excessive study without implementation can lead to arrogance and hypocrisy. He further states, 'رَهِيُيءَ رَهِيو نَہ سُڀِرين' (the Beloved did not stay by mere words), emphasizing that devotion to God requires sincerity, not empty speech. This resonates with the Quranic warning: "O you who have believed, why do you say what you do not do?" (Quran 61:2). Shah Latif reminds seekers that knowledge must be transformed into righteous action to be truly meaningful.

Batni Interpretation

Shah Latif contrasts outer performance with inner absence. 'وَرَقَ وارِيين' (turning pages) speaks to the illusion that knowledge accumulates virtue. Yet 'ڏِنو ڏوهُ' (saw only sins) reveals a more profound insight: when learning becomes self-serving, it distances the heart from its Source. The 'سُڀِرين' (Beloved) eludes those who rely on words alone. 'ڪَهِيُيءَ ڪِيو ڪوهُ' (what can be achieved by speech?) isn't just rhetorical—it exposes how speech without embodiment leads nowhere. Shah Latif calls the seeker inward, toward a truth that demands integrity, not display.

YMK-D07-B17

Line-by-Line Translation	Sindhi Text
Read only the letter Alif, forget all other pages.	اَکَرُ پَڑُھ اَلِفَ جو، وَرَقَ سَبَ وِسارِ۔
Illuminate your inner self; how long will you keep turning pages?	اَندَرَ تون اُجارِ، پَنا پَڙَھندين ڪيترا۔

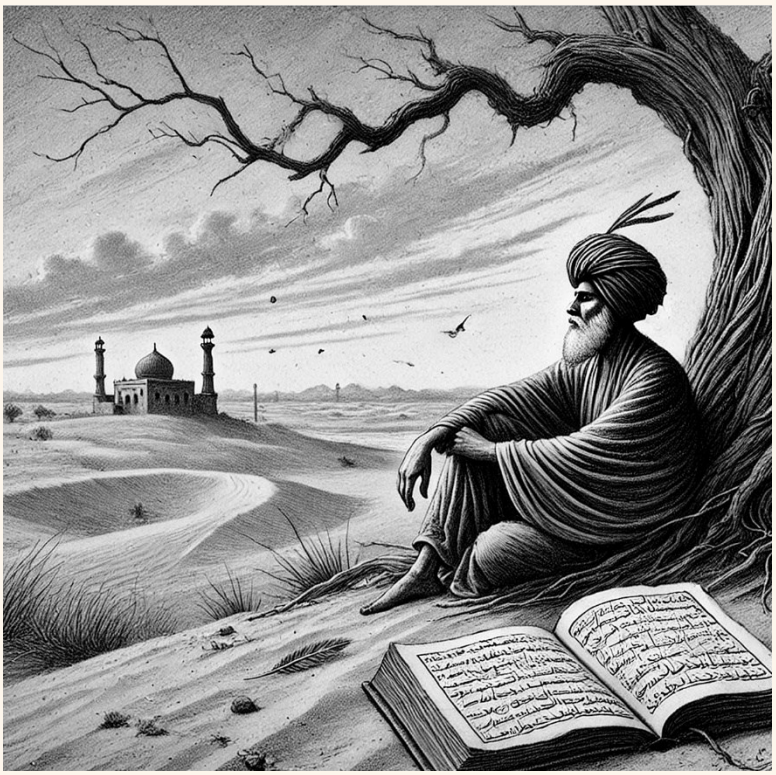
Zahri Interpretation

Shah Latif emphasizes focusing on 'اَلِفَ' (*Alif*), the first letter of the Arabic alphabet, which symbolizes divine unity. He advises seekers to 'وِسارِ' (forget) all other pages, meaning that excessive reading and intellectual pursuits are useless without inner enlightenment. The phrase 'illuminate your inner self' suggests self-purification and spiritual introspection, a common theme in Islamic teachings. The Quran warns against superficial knowledge without inner transformation: "They have hearts with which they do not understand." (Quran 7:179). Shah Latif reminds his followers that true understanding comes from reflection, not endlessly reading texts. He implies that faith and divine wisdom should be learned and lived.

Batni Interpretation

In Shah Latif's view, the journey begins with simplicity. 'اَلِفَ' (*Alif*) represents the primal unity—an invitation to return to the Source. 'وِسارِ' (forget all other pages) calls for shedding distraction and complexity, not to dismiss knowledge, but to shift from accumulation to alignment. 'اَندَرَ تون اُجارِ' (illuminate your inner self) is a call to awaken what is already within. Shah

Latif questions, ‘ڪيترا پَڙهندين پَنا’ (how long will you keep turning pages?), not to mock effort, but to reveal the deeper path: stillness, simplicity, and presence.



YMK-D07-B18

Line-by-Line Translation	Sindhi Text
O scribe! Just as you join Lam with Alif,	ڪاتِبَ لِکين جِيئَن، لايو لامُ اَلِفَ سين،
So too has my beloved settled in my soul.	اَسان سَجَنُ تِيئَن، اَچي رَهِئو رُوحَ مِ.

Zahri Interpretation

In these verses, Shah Latif draws a powerful image: just as the scribe joins ‘لام’ (*Lam*) and ‘الف’ (*Alif*) to form ‘لا’ (La, meaning "no"), so too does his ‘سَجَنُ’ (beloved) unite with his ‘رُوحَ’ (soul). This "لا" is not random—it mirrors the first word of the *Shahāda* (لَا إِلٰهَ إِلَّا اللّٰهُ — There is no god but God), anchoring his love in the very foundation of Islamic faith. Through this metaphor, Shah Latif reveals that divine love is not distant but intimately woven into one's being. It reflects the Quranic reality: “And We are closer to him than his jugular vein.” (Quran 50:16). Thus, Shah Latif teaches that divine remembrance settles naturally and inseparably into the soul, like ink binding letters into one sacred meaning.

Batni Interpretation

Shah Latif's metaphor of joining 'لامُ اَلِفَ' (*Lam and Alif*) into 'لا' echoes the seeker's journey through inward negation. It is a symbolic act—letting go of illusion to make space for truth. When he says 'اَچي رَهِئو رُوحَ ۾' (settled in my soul), Shah Latif points to a moment where the Divine is no longer a distant idea but becomes the pulse of the soul. As a scribe joins strokes into meaning, the seeker must join awareness with presence. In this union, divine reality is not spoken—it is lived.

YMK-D07-B19

Line-by-Line Translation	Sindhi Text
Why do you keep writing on paper, wasting ink?	ڪوهُ ٿو ڪاغَذُ ڪورِيين، ويٺو وِڃائِين مَسُ،
Look beyond the boundaries, where the true word originated.	ڏوري تِئان ڏِسُ، اَکَرُ جِئان، آيو.

Zahri Interpretation

Shah Latif critiques those who indulge in excessive writing, symbolizing people who focus on outward knowledge but fail to grasp the deeper truth. The phrase 'ڪوهُ ٿو ڪاغَذُ ڪورِيين' (why do you keep writing on paper) suggests that endless documentation does not lead to real wisdom. He warns, 'وِڃائِين مَسُ' (wasting ink), implying that knowledge without purpose is futile. The second line, 'ڏوري تِئان ڏِسُ' (look beyond the boundaries), encourages the seeker to move beyond intellectual limitations and recognize divine wisdom, which cannot be confined to books. This reflects the Quranic reminder: "Do they not travel through the land so that they may have hearts with which to understand?" (Quran 22:46).

Batni Interpretation

Shah Latif warns that not all knowledge carries light. The 'ڪاغَذُ' (paper) and 'مَسُ' (ink) symbolize effort spent without awakening. When he says 'ڏوري تِئان ڏِسُ' (look beyond the boundaries), he points to a truth unreachable by logic alone. The final phrase, 'اَکَرُ جِئان، آيو' (where the true word originated), hints at a pre-verbal knowing—a truth not learned but remembered. Shah Latif invites the seeker to turn from the noise of writing toward the clarity of inner witnessing.

YMK-D07-B20

Line-by-Line Translation	Sindhi Text
Forty days are nothing compared to a glimpse of the Beloved.	تِهَڙا چاڙِيها نَہ چاڙِيهَہ، جِهَڙو پَسَنُ پِرينءَ جو،
O scribe! Why do you keep pressing ink onto pages?	ڪِهَڙِي ڪاتِبَ ٿُون ڪَرِين، مَٿي پَنَنِ پِيهَہ،
Even if you turn twenty pages, you will find only one letter.	جي وَرَقَ وَرائِين وِيهَہ، تَہ اِکَرُ اُهوئِي هيڪڙو.

Zahri Interpretation

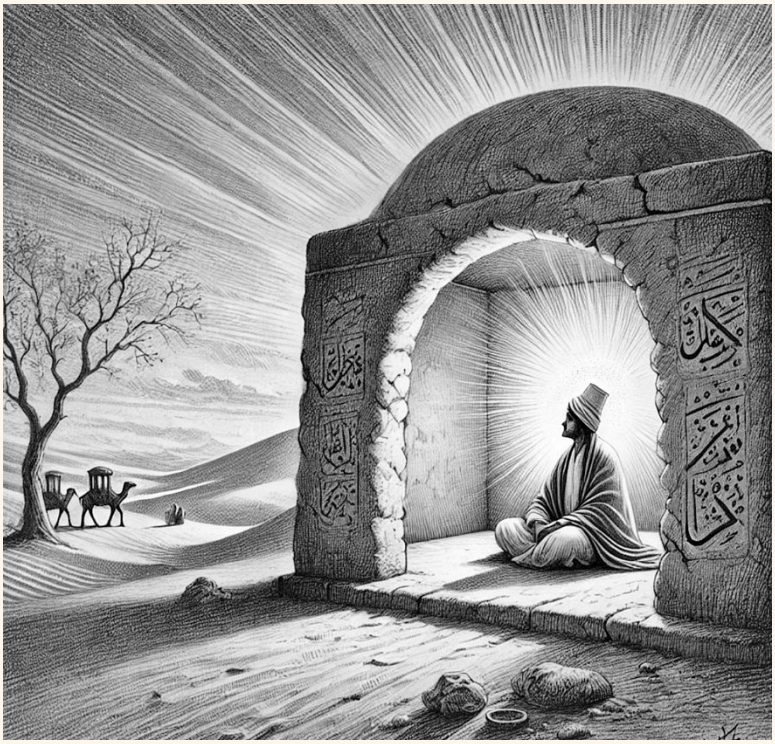
Shah Latif highlights that ascetic practices like 'چاڙِيها' (forty-day retreats) cannot compare to the ecstasy of divine closeness. He refers to the common Islamic practice of *chilla* (a forty-day spiritual retreat), emphasizing that mechanical rituals are secondary to true spiritual vision. The reference to 'پَسَنُ پِرينءَ جو' (a glimpse of the Beloved) points to the mystical yearning for divine presence. The second line critiques excessive writing— 'ڪِهَڙِي ڪاتِبَ ٿُون ڪَرِين' (O scribe! Why do you keep pressing ink?)—implying that knowledge confined to books does not guarantee spiritual realization. The final line asserts that even if one reads many pages, they will find 'اِکَرُ اُهوئِي هيڪڙو' (only one letter), likely referring to 'الف' (*Alif*), symbolizing divine oneness (*tawhid*). In Sindhi Sufi culture, this reflects the belief that knowledge without inner realization is incomplete.

Batni Interpretation

Shah Latif shifts attention from rigid structures toward the immediacy of inner awakening. When he says 'چاڙِيها نَہ چاڙِيهَہ' (forty days are nothing), he questions the over-reliance on ritual timelines. The 'glimpse of the Beloved' marks a turning point where divine presence pierces the veil of form. His line, 'ڪِهَڙِي ڪاتِبَ ٿُون ڪَرِين' (O scribe! Why do you keep writing?), challenges the seeker to go beyond attempts to capture truth through words. The final verse affirms that all intellectual roads lead to the same essential recognition—Alif, the singular imprint of Divine Unity. Shah Latif points us toward silence and presence, where one realizes the heart already knows what the mind seeks to write.

YMK-D07-B21

Line-by-Line Translation	Sindhi Text
Body [is your] hut, mind [your] chamber; why then observe the forty [days]?	تَنُ ڪُڏِي مَنُ حُجِرو، ڪِيِم چاڙِيها رَکُ،
Why do you not worship Him, the Unseen, all eight periods?	پُوجِئو ڪوهُ نَہ پُوجِيين، اَڻِئِي پَهَرَ اَلَکُ،
Then examine yourself; He is facing towards everyone.	تان ٿُون پاڻُ پَرَکُ، هُو سَپِ ڪَنهِن ڏانهَن سامُهُون.



Zahri Interpretation

Shah Latif teaches that the 'تَنُ' (body) should be seen as a 'كُڏِي' (hut) and the 'مَنُ' (mind) as a 'حُجِرو' (chamber), emphasizing that the true place of worship is within. He questions why one needs to 'چاليِها رَكُ' (observe forty days of retreat) externally when the real journey is inward. He urges worship of 'اَلَكُ' (the Unseen) during all 'اَٺِي پَهَرَ' (eight watches of the day), meaning constant remembrance of God. Finally, Shah Latif commands to 'پاڻُ پَرَكُ' (examine yourself), for when the self is purified, 'هو' (He, meaning God) becomes visible in every direction. This reflects the Quranic message: "Wherever you turn, there is the Face of Allah." (Quran 2:115).

Batni Interpretation

At a deeper level, Shah Latif presents the body and mind not as obstacles, but as a dwelling where divine awareness can arise. The 'body-hut' and 'mind-chamber' suggest that sacred space lies within. Instead of emphasizing seclusion or ritual observance, he calls for inward clarity and attentiveness. Worship of 'the Unseen' across all hours signals a continuous orientation toward the Divine, not restricted by time or place. By saying 'examine yourself,' Shah Latif emphasizes that accurate recognition begins within. Once inward distractions fall away, one perceives that the Divine is already present in every direction.

YMK-D07-B22

Line-by-Line Translation	Sindhi Text
He is facing everyone, no place is empty [of Him],	سَڀَ ڪَنهِن ڏانهَن سامُهُون، ڪو هَنڌُ خالِي ناهِ،
Those who became distant from the One, are they not indeed cowards?	جي اَحَدا اَرَڳ ٿِئا، سي ڪانِئرَ ڪبا ڪانهَن،
The Lover, deep within the heart, appeared while I was unaware.	مُحِبُ مَجهِين مَنَ ماهَ، مُون اَڄاڻندي اُجِهئو.

Zahri Interpretation

Shah Latif declares that 'سَڀَ ڪَنهِن ڏانهَن سامُهُون' (He is facing everyone), meaning God's presence fills every space; there is no spot empty of Him. Those who 'اَحَدا اَرَڳ ٿِئا' (became distant from the One) are described as cowards, exposing their spiritual weakness. Shah Latif implies that turning away from divine unity is not courage but fear of confronting the ultimate truth. He then recounts that the 'مُحِبُ' (Lover) appeared 'مَجهِين مَنَ ماهَ' (deep within my heart) while he was unaware, emphasizing the sudden and grace-filled nature of divine realization.

Batni Interpretation

On the inner level, Shah Latif reveals that true awareness begins when one realizes that 'no place is empty of Him.' The ego, unwilling to release its illusion of control, labels this surrender as fear, but it is a true resistance to unity. The unexpected appearance of the 'Lover' in the heart is not a result of planning or ritual, but a quiet arrival that breaks through ordinary awareness. Shah Latif reminds us that divine closeness is not achieved but suddenly and mercifully noticed when one stops turning away.

YMK-D07-B23

Line-by-Line Translation	Sindhi Text
Abandon the Kanz and Quduri, read the lines of true understanding,	ڪَنزَ قُدُورِي ڇَڏِ، سِٽُون پَڙُهه ساڃاءِ جُون،
Respond to the call of those, who have no concern for [their own] life.	وانءُ تَنِي جي سَڏِ، جَنِي سانگُ نَہ ساهَ جو.

Zahri Interpretation

Shah Latif advises the seeker to 'ڪَنزَ قُدُورِي ڇَڏِ' (abandon *Kanz* and *Quduri*), referring to well-known books of Islamic law and jurisprudence. He urges instead to 'سِٽُون پَڙُهه ساڃاءِ جُون' (read the lines of true understanding), meaning to prioritize inner wisdom over rigid legalism. Shah Latif stresses that knowledge without *sanj* (insight) is hollow. He calls upon the listener to answer 'سَڏِ' (the call) of those 'جَنِي سانگُ نَہ ساهَ جو' (who have no concern for their own life), highlighting the

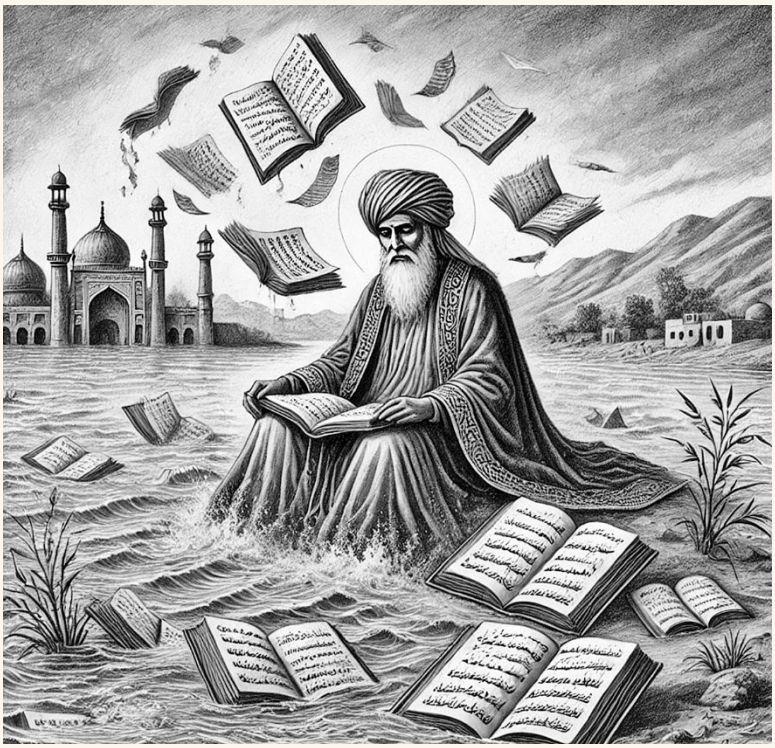
genuine selflessness of true lovers of God who live only for the Divine. Shah Latif accepts Shariah but emphasizes that it should lead to ma'rifah (gnosis) rather than empty formalism.

Batni Interpretation

On a deeper level, Shah Latif invites the seeker to move beyond the structure of formal texts like *Kanz* and *Quduri*, not to dismiss knowledge, but to awaken understanding that lives in the heart. The 'lines of true understanding' are the teachings inscribed through lived sincerity and presence. The call of those who let go of even their breath signals a life anchored in surrender, not bound by fear or self-interest. Shah Latif points to a kind of wisdom that cannot be taught—it must be lived, as those who respond to love with devotion beyond measure.

YMK-D07-B24

Line-by-Line Translation	Sindhi Text
Kanz, Quduri, Kafiya, I read their pages thoroughly,	ڪَنزَ قُدُورِي ڪافِيا، پَنا پَڑهيَمِ پوڄَ،
When the Mehran gave [its] surge, [one] letter did not connect with [another] letter.	جَڏهِن مَهِرانَ ڏِني مَوجَ، حَرَفُ نَہ گَڏِئو حَرَفَ کي.



Zahri Interpretation

Shah Latif states that he studied 'ڪَنزَ قُدُورِي ڪافِيا' (*Kanz*, *Quduri*, and *Kafiya* — famous books of Islamic law and grammar) diligently, 'پَنا پَڑهيَمِ پوڄَ' (reading their pages thoroughly). However, he

reveals that when 'مَهِرانَ ڏِنِي مَوجَ' (the *Mehran*, symbolically the great flood or surge of divine grace) came, 'حَرَفُ نَہ گَڏِئو حَرَفَ کي' (not even one letter connected with another). *Mehran* (مَهِرانَ) here is a Sindhi name for the Indus River — the great life-giving river that flows through Sindh (present-day Pakistan). Shah Latif highlights that in the overwhelming experience of divine reality, all formal knowledge and scholarly learning fall apart. Intellectual structures become meaningless before the flood of spiritual experience, much like the Quran's teaching: "And above every possessor of knowledge is one [more] knowing." (Quran 12:76).

Batni Interpretation

In this verse, Shah Latif reveals the moment when formal knowledge fails to hold meaning. The references to *Kanz*, *Quduri*, and *Kafiya* represent well-studied paths that once seemed vital. But those carefully built meanings scatter when the '*Mehran*'—symbolizing an unexpected tide of divine nearness—arrives. The line 'letters no longer connect' reflects a state where language and learning can no longer explain what the soul encounters. Shah Latif reminds the seeker that there comes a time when presence, not study, becomes the true teacher.

YMK-D07-B25

Line-by-Line Translation	Sindhi Text
If you engrave 'Alif' within yourself, embrace its essence,	جَي هَرائِيَين هِيَين تي، سَندِي اَلِفَ اوڙِ،
Then from within myriads of books, the knowledge will become known to you.	تَہ ڪِتابَنِ ڪوڙِ، مَنجهان تو مَعلُومُ ٿِئي.

Zahri Interpretation

Shah Latif instructs the seeker that if you 'هَرائِيَين هِيَين تي' (engrave deeply into your being) the 'اَلِفَ' (*Alif* — the first letter, symbolizing divine unity) and 'اوڙِ' (embrace its essence), then true understanding will arise. He promises that 'ڪِتابَنِ ڪوڙِ' (from the multitude of books), real 'مَعلُومُ' (knowledge) will naturally emerge. Shah Latif emphasizes that intellectual study alone is insufficient; when divine unity is internalized, the seeker can discern true knowledge amid countless writings. This aligns with the Quranic teaching: "And He taught Adam the names — all of them." (Quran 2:31), pointing to direct knowledge bestowed by God.

Batni Interpretation

Here, Shah Latif presents '*Alif*' not only as a letter but as a sacred imprint calling the seeker inward. Engraving it upon the heart means carrying divine awareness within one's being, not through memorization but presence. The countless books symbolize accumulated words, but when the heart holds *Alif*, these words begin to make sense from within. Shah Latif reminds us that the clarity we search for in books only appears once the truth is lived within the self.

YMK-D07-B26

Line-by-Line Translation	Sindhi Text
Will you not acknowledge, even until death, the letter that is Alif?	مَرَندي سِينءَ مَ مَڇِ، اَکَرُ جَو اَلِفَ جو،
Will you not recognize that in the heart, which becomes known through Meem?	سو مَ هِنيَين سَڇِ، جَو مِيمَ مان مَعلُومُ ٿِئي.

Zahri Interpretation

In this short yet potent couplet, Shah Abdul Latif addresses the significance of 'الف' (*Alif*) and 'ميم' (*Meem*), the first letters of the Arabic words Allah (الله) and Muhammad (محمد), respectively. The first line, 'مَرَندي سِينءَ مَ مَڇِ، اَکَرُ جَو اَلِفَ جو' (Will you not acknowledge, even until death, the letter that is Alif?), is a direct challenge to the reader to accept the *tawḥīd* (Oneness) of Allah. The letter Alif, straight and upright, is symbolic of God's unity and transcendence, as mentioned in the Qur'an: "Say: He is Allah, [who is] One." (Quran, 112:1). In the second line, 'سو مَ هِنيَين سَڇِ، جَو مِيمَ مان مَعلُومُ ٿِئي' (Will you not recognize that in the heart, which becomes known through Meem?), Shah Latif shifts to *Meem*, the first letter in Muhammad. This line implies that while *Alif* represents God, *Meem* points toward the Prophet Muhammad, through whom divine knowledge manifests. Culturally, Shah Latif uses a didactic tone rooted in Islamic teachings to instruct his rural audience in Sindh to recognize and internalize *tawḥid* and *risala* (Prophethood), the foundational elements of Islamic faith. The protagonist here is the *murid* (seeker), addressed directly by the poet in an intimate, warning tone.

Batni Interpretation

In this verse, Shah Latif uses 'الف' (*Alif*) and 'ميم' (*Meem*) not just as letters but as living signs. Alif points to Divine Unity, while Meem reveals how that Unity becomes accessible through prophetic light. The call to 'recognize in the heart' is not about learning new facts but about awakening a truth that has always been within. Shah Latif invites the seeker to see beyond form, where the Divine and the Prophetic are not two separate lights, but one radiance unveiled in stages. This recognition dawns inwardly, as a knowing that needs no proof.

YMK-D07-B27

Line-by-Line Translation	Sindhi Text
What becomes known through Meem, is indeed Alif itself;	جَو مِيمَ مان مَعلُومُ ٿِئي، اَلِفُ اُهو ئِي آهِ،
Shed [other] attachments, so that you do not enter into Daal (Otherness).	لاڳاپا لُڙاءِ، تَہ داخِلُ ٿِيين نَہ دالَ ۾.

Zahri Interpretation

In the line ‘جَو مِيمَ مان مَعلُومُ ٿِئِي، اَلِفُ اُهو ئِي آهِ’ (What becomes known through Meem, is indeed Alif itself), Shah Abdul Latif is reinforcing the central tenet of Islam: that knowledge of Allah (Alif) is accessible through Muhammad (Meem). This echoes the hadith, “Whoever has seen me has seen the Truth” (reported in *Tirmidhi*), emphasizing that understanding God’s oneness comes through the Prophet’s example and revelation. The second line, ‘لاڳاپا لُڙاءِ، نَہ داخِلُ ٿِيين نَہ دالَ ۾’ (Shed [other] attachments, so that you do not enter into *Daal*), calls for a zahiri rejection of worldly entanglements (laagaapaa), to avoid *Daal*, which represents ‘doori’—distance, separation, and deviation from the Divine Path. The protagonist remains the seeker, the *murid*, who is being urged to follow the Prophet (*Meem*) as a bridge to God (*Alif*), while resisting the distractions of the *dunya* (world).

Batni Interpretation

Here, Shah Latif suggests that what is revealed through the Prophet (Meem) is none other than the essence of God (*Alif*). These are not two truths, but one reality made visible through guidance. The line about shedding ‘attachments’ points to the inner work of loosening ties to whatever pulls the heart away from unity. ‘*Daal’* stands for deviation—anything that diverts the seeker from the straightness of Alif. The poet cautions that clarity comes not through adding more, but through letting go of all that blurs the path to Divine closeness.

YMK-D07-B28

Line-by-Line Translation	Sindhi Text
From Meem (Prophet Muhammad PBUH) it became known, that You are Alif (the One);	مِيمَ مان مَعلُومُ ٿِئو، تَہ اَلِفُ آهِين ٿُون،
Since then, having realized [this], I turned and closed the [other] pages.	تيلانهَن آيَلِ مُون، وَرَقَ واريِ ڏِڪِئا.

Zahri Interpretation

In the verse ‘مِيمَ مان مَعلُومُ ٿِئو، تَہ اَلِفُ آهِين ٿُون’ (From *Meem* it became known, that You are *Alif*), Shah Latif affirms the foundational Islamic belief that the knowledge of Allah’s Oneness (*Alif*) is revealed through the Prophet Muhammad (*Meem*). The Prophet is the conveyor of divine guidance, as affirmed in the Quran: “He does not speak from his desire. It is only a revelation revealed.” (Quran 53:3–4). The following line, ‘تيلانهَن آيَلِ مُون، وَرَقَ واريِ ڏِڪِئا’ (Since then, I turned and closed the pages), indicates the abandonment of all other paths or knowledge that do not lead to this recognition. In the 17th-century Sufi Sindhi context, where oral and textual traditions coexisted, “closing the pages” meant renouncing misleading interpretations or worldly distractions. The protagonist here is the seeker of truth, who no longer seeks truth elsewhere upon recognizing the Divine through the Prophet.

Batni Interpretation

At a deeper level, Shah Latif expresses that through *Meem*—the symbol of the Prophet—the seeker is guided toward recognizing *Alif*, the symbol of Divine Unity. *Meem* becomes the path, not the destination; through the illuminated example of the Prophet, one’s inner sight is prepared to glimpse the Divine. When Shah Latif says, ‘I turned and closed the pages,’ he describes the moment when outward seeking ceases because the heart has received what it yearns for. The seeker does not discard knowledge but transcends dependence on it, entering a state where the truth is recognized inwardly, no longer requiring external proof.

YMK-D07-B29

Line-by-Line Translation	Sindhi Text
The harvest that comes from [mere] reading, reap and discard it with "La" (the Negation of otherness).	پوکَ جَا پَڙهَنَّ جِي، "لا" سين وِجهِ لُڏِي،
"Lam yakuni alladhīna kafarū min ahl al-kitāb..." ("Those who disbelieved among the People of the Scripture...") [Quran 98:1] – this verse was already sent emphatically from the Origin.	لَمْ يَكُنِ الّذِيْنَ كَفَرُوْا مِنْ اَهْلِ الْكِتابِ ۾ آڳي آيَتَ موڪِلِي ڏُرِيائِين ڏُڏِي،
Upon hearing this line, I discarded all [other] pages	اِها سِتَ سُڏِي، مُون وَرَقَ سَبَ وِسارِيا.

Zahri Interpretation

Shah Latif begins by addressing the limits of knowledge gained from superficial reading: ‘ پوکَ جَا پَڙَهڻَ جِي، "لا" سين وِجُهه لُڻِي’ (The harvest from mere reading—reap and discard it with La). He is referring to the principle of *lā ilāha illā Allāh*— “There is no god but God.” The “*La*” (negation) is the first spiritual gate in Islam, which nullifies false attachments and idols, including the worship of knowledge for its own sake. The reference to “لَمْ يَكُنِ الَّذِيْنَ كَفَرُوْا” (Quran 98:1) points to divine differentiation: those who deny truth despite scripture are warned. Shah Latif affirms that this verse was ‘موڪِلِي ڏُرِيائِين ڏُٺِي’ (sent from the Origin), meaning it has pre-eternal authority. Upon hearing it, he says, ‘وَرَقَ سَڀَ وِسارِئا’ (I discarded all [other] pages), indicating a renunciation of all secondary knowledge or paths that do not lead to true belief. The protagonist is the believer who listens, recognizes, and responds.

Batni Interpretation

This poem invites the seeker to move beyond the surface-level harvest of reading. Shah Latif uses the word ‘لا’ (No) as a turning point—a spiritual gate that rejects illusion and invites sincerity. It is a call to question what has been accumulated and uncover what resonates within. The verse from the Quran is not quoted as proof, but as a reminder that Divine truth has always been clear to those who truly listen. Discarding the pages symbolizes leaving behind borrowed understandings, so the heart can begin to perceive directly. It is not knowledge that is lost, but distance that is closed.

YMK-D07-B30

Line-by-Line Translation	Sindhi Text
A single word is enough to understand, but they do not comprehend.	اکَرَ ڇُتي هيڪَڙي، ٻَهُون ڄي نَہ ٻُجَهنِ،
What is the use of explaining the whole story to them?	ڪوهُ ڪِبو کي تَنِ، سَڄِي سُٽائي ڳالِهڙِي.

Zahri Interpretation

Shah Latif speaks of people who refuse to understand wisdom, even when a single word could be enough for them. He suggests explaining matters to such individuals is futile because they do not listen to or grasp the truth. This idea resonates with Quranic teachings, where disbelievers demand miracles yet reject the clear signs sent by Allah: “Those who do not know say, ‘If only Allah would speak to us or a sign would come to us!’ The same was said by those who came before. Their hearts are all alike.” (Quran, 2:118). In the cultural context of Sindh, this verse reflects the struggle between wisdom and ignorance. It reminds believers to seek understanding rather than being stubborn in their views.

Batni Interpretation

Shah Latif's verse carries a deeper message about the threshold between outer words and inner awakening. 'اڪَرَ ڇُتي هيڪَڙي' (a single word is enough) points to the spiritual insight that strikes the heart without lengthy explanation. But 'ٻَهُون ڇي نَہ ٻُجَهنِ' (they do not comprehend) reminds us that some remain untouched by truth, no matter how it's spoken. Shah Latif contrasts the awakened heart with the spiritually numb, cautioning the seeker not to waste breath on deaf ears. Instead of outward preaching, the poem points toward an inward silence—a reminder that spiritual truth unfolds not through argument but readiness. In this silence, real guidance passes not through speech, but through presence.

YMK-D07-B31

Line-by-Line Translation	Sindhi Text
Those who cannot manage [even] a bone by their own hands, and pay no heed to what is said,	جَنِ هَٿان هَڏِ نَہ اُڪِلي، چَيو ڪَنِ نَہ ڇِتِ،
Who will constantly engage in new struggles with them?	نَئُون ڪاپارو نِتُ، ڪيڙُ ڪَرِيندو اُنِ سين.

Zahri Interpretation

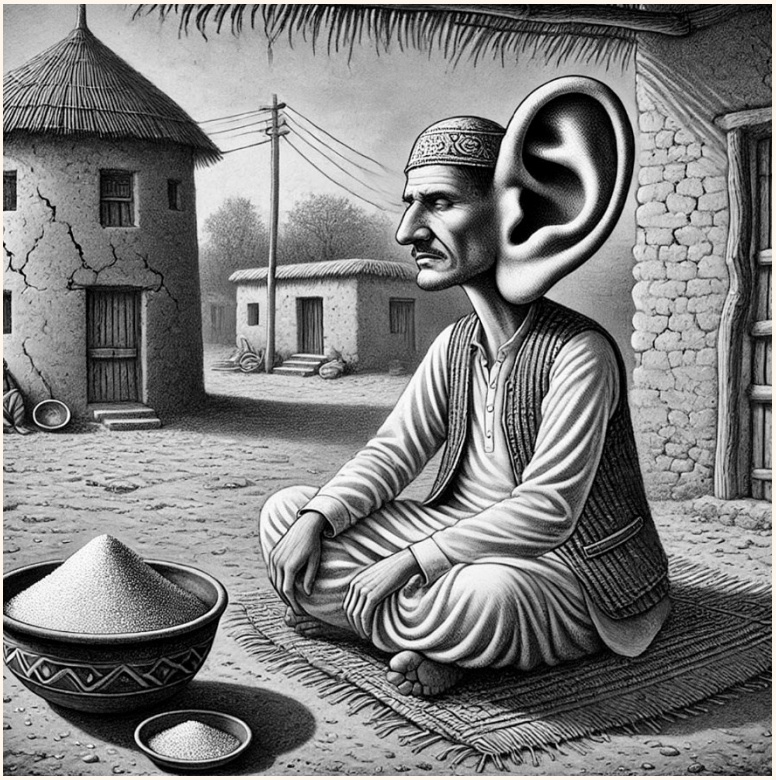
Shah Latif begins by highlighting the weakness of those who fail to manage even the smallest of tasks: 'جَنِ هَٿان هَڏِ نَہ اُڪِلي' (those who cannot manage [even] a bone by their own hands). This could symbolize people incapable of performing basic duties or carrying out their responsibilities, both in material and spiritual matters. The line 'چَيو ڪَنِ نَہ ڇِتِ' (and pay no heed to what is said) emphasizes their inability to take advice or heed wisdom. Shah Latif then asks, 'نَئُون ڪاپارو نِتُ، ڪيڙُ ڪَرِيندو اُنِ سين' (Who will constantly engage in new struggles with them?). The question suggests that those who cannot manage simple tasks will continue creating unnecessary struggles or problems. Shah Latif addresses those who avoid responsibilities and fail to engage in meaningful action, asking who will keep dealing with such people, as they are disconnected from life's greater purpose.

Batni Interpretation

Spiritually, this verse draws attention to the burden of guiding those unprepared for inner transformation. The 'bone' symbolizes a small task of self-discipline they cannot bear, reflecting a soul that resists even the simplest inner correction. Shah Latif shows that the path forward becomes obstructed when hearts turn away from sincere advice. 'نَئُون ڪاپارو نِتُ' (new struggles each day) becomes a metaphor for the weariness a seeker may feel when engaging with the spiritually unready. The message is subtle: a seeker must discern when to extend guidance and when to step back. Not every soul is ready to awaken, and energy must be preserved for those who are.

YMK-D07-B32

Line-by-Line Translation	Sindhi Text
Everyone possesses ears atop their heads, yet for those whose hearts lack attentive ears.	سِسِيءَ ڪَنَ سَپَ ڪَنهِن، هِنيِين نَہ جَنِي ڪَنِ،
[It is like] two measures of salt, [to] a third measure of grain.	ٻَہ واٽا لُونَ جا، ٽِيون واٽو اَنَ.



Zahri Interpretation

Shah Latif opens with a simple yet profound observation: ‘سِسِيءَ ڪَنَ سَپَ ڪَنهِن’ (Everyone possesses ears atop their heads), referring to the physical capacity for hearing. However, he follows with a sharp contrast: ‘هِنيِين نَہ جَنِي ڪَنِ’ (yet their hearts lack attentive ears), pointing to the spiritual and intellectual deafness of those who may hear sound but not meaning. In the rural and oral culture of 17th-century Sindh, where wisdom was passed down through spoken verse, this distinction was critical—mere hearing without understanding was seen as ignorance. Shah Latif likens this to a failed proportion in food preparation: ‘ٻَہ واٽا لُونَ جا، ٽِيون واٽو اَنَ’ (two measures of salt to a third of grain), an inedible ratio. The image suggests imbalance, implying that such people are overwhelmed by what should be a seasoning, suggesting that too much talk without comprehension spoils the substance. The poem addresses inattentive listeners and highlights the importance of authentic listening from the heart.

Batni Interpretation

This verse deepens the insight that true hearing arises from inner awareness. While 'سِسِيءَ ڪَنَ' (ears on the head) points to physical senses, Shah Latif shifts our focus to the heart's readiness. Without this, even the most nourishing truths become indigestible—like 'two measures of salt to one of grain.' Salt, meant to enhance, overwhelms when it exceeds its measure. In this imbalance lies the essence of the poem's warning: when outward expressions overshadow sincerity, spiritual nourishment becomes corrupted. Shah Latif speaks not just to those who fail to listen, but to seekers, reminding them to refine their inner balance and receptivity.

YMK-D07-B33

Line-by-Line Translation	Sindhi Text
One who strikes, raising the hand; the other who endures the blow.	هِڪُ هَٿي جو هَٿُ کَٽِي، ٻِئو جو جَهلي گَهاءُ،
The awareness of this pain belongs to [only] these two persons.	اِنِهِيءَ سُورَ سَماءُ، آهي ٻِنِ ڄَڻَنِ کي.

Zahri Interpretation

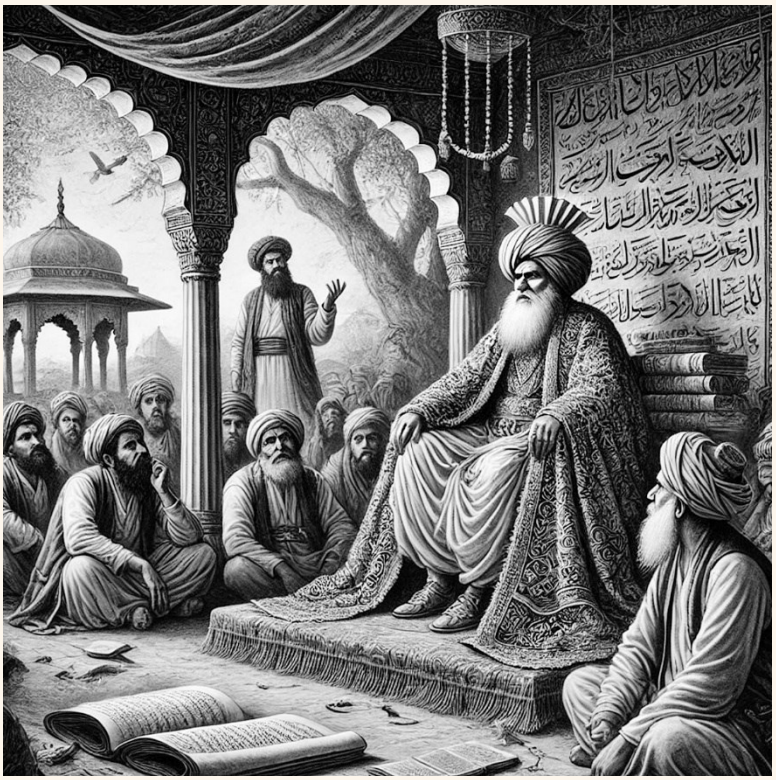
Shah Latif presents a vivid, everyday image rooted in human experience: 'هِڪُ هَٿي جو هَٿُ کَٽِي، ٻِئو جو جَهلي گَهاءُ' (One who strikes, raising the hand; the other who endures the blow). This line highlights two key roles: one who causes harm and bears it. Shah Latif continues, 'اِنِهِيءَ سُورَ سَماءُ، آهي ٻِنِ ڄَڻَنِ کي' (the awareness of this pain belongs only to these two persons), pointing out that only the one who inflicts and the one who suffers truly understand the situation. Outsiders may judge, but the emotional and physical truth resides between these two. The poem subtly critiques unjust power and elevates the dignity of those who endure in silence, suggesting that real understanding lies beyond appearances. The protagonist here is the silent sufferer, whose endurance reflects patience (*ṣabr*) and dignity.

Batni Interpretation

This verse symbolizes the secret exchange between the Divine and the one undergoing inner trial. The 'blow' is suffering and a veiled touch of grace that calls the soul to awaken. The one who strikes may appear as fate or hardship, but behind it is the hand of the Beloved shaping the seeker. Only these two—the Giver of the test and the tested—know the depth of that encounter. Shah Latif reminds the seeker not to seek validation from onlookers, for true spiritual refinement happens in a hidden space, beyond judgment, where endurance becomes a quiet form of love.

YMK-D07-B34

Line-by-Line Translation	Sindhi Text
Presenting complexities to the common people, the Mullahs confused [them].	اُوجُون ڪَريِ عامَ ڪي، مُنجهايو مُلَنِ،
They themselves moved far from the Beloved, [while] they engage in empty chatter.	اُوءِ پِريان ئِي پاسي ٿِئا، ٿا ڳَهَ ڳَهَ ڳالِهيُون ڪَن،
The Beloved is nearer than breath, yet searching intently, they do not find [Him].	ساهَڻُون اوڏو سُڀِرين، لوڇِئو تان نَہ لَهَنِ،
They do not recognize [their own] breath, making cries like the ruined.	دَمُ نَہ سُجاتَنِ، دانهُون ڪَنِ مُنَنِ جِيئَن.



Zahri Interpretation

Shah Latif critiques the religious authorities of his time: 'اُوجُون ڪَريِ عامَ ڪي، مُنجهايو مُلَنِ' (Presenting complexities to the ordinary people, the Mullahs confused them). Instead of guiding with clarity, these scholars mislead the *aam* (common folk) through complex interpretations. He continues, 'اُوءِ پِريان ئِي پاسي ٿِئا، ٿا ڳَهَ ڳَهَ ڳالِهيُون ڪَن' (They themselves moved far from the Beloved, while engaging in empty chatter), pointing to the hypocrisy of those who preach but do not embody love of God. In the line 'ساهَڻُون اوڏو سُڀِرين، لوڇِئو تان نَہ لَهَنِ' (The Beloved is nearer than breath, yet they do not find Him despite intense searching), Shah Latif echoes Quranic wisdom: "We are closer to

him than [his] jugular vein." (Quran, 50:16). Yet these people fail to recognize 'دَمُ' (breath), the most intimate sign of life. The protagonist is the seeker, and Shah Latif warns against those who intellectualize religion without heartfelt awareness.

Batni Interpretation

Spiritually, Shah Latif unveils a hidden paradox: that the Divine is not distant but missed in the noise of the intellect. While the Mullahs tangle seekers in words, they overlook the sacred breath, 'دَمُ' (dam), the soul's constant whisper of God's presence. 'ساهَئُون اوڏو سُڀِرِين' (closer than breath) is not just a metaphor—it is a mystical reality where the Divine speaks in silence. Their loud talk, 'ٿا ڳَهَ ڳَهَ ڳالِهيُون', drowns this subtle call. The Batni message invites quietude: stop searching in outer forms and listen within. True presence is already breathing beside you.

YMK-D07-B35

Line-by-Line Translation	Sindhi Text
The bile bursts inside the stomach, O mother of the Mullah.	پِتو ڦِتو پيٽَ ۾، مُلي سَندِيءَ ماءُ،
Seeing Allah, he dives into the dust.	ڏِسِي جَنهِن اللهُ، ٺُبِي ڏِنِي ڏُوڙِ ۾.

Zahri Interpretation

Shah Latif criticizes the hypocrisy of religious scholars who claim to know but fail to act righteously. The phrase 'پِتو ڦِتو پيٽَ ۾' (the bile bursts inside the stomach) suggests self-destruction, comparing the Mullah to a bodily organ that harms its system. This metaphor highlights the consequences of corrupted knowledge, which, rather than benefiting, causes internal decay. The phrase 'ڏِسِي جَنهِن اللهُ، ٺُبِي ڏِنِي ڏُوڙِ ۾' (seeing Allah, he dives into the dust) reflects the contradiction of religious figures who recognize divine truth yet engage in worldly disputes and arrogance. The imagery of dust ('ڏُوڙِ') represents insignificance and loss. The poem critiques those who possess religious knowledge but misuse it, aligning with Islamic teachings that condemn hypocrisy, as emphasized in "O you who have believed, why do you say what you do not do?" (Quran, 61:2).

Batni Interpretation

On the inner path, Shah Latif's lines reflect how spiritual insight, when unaccompanied by humility, can collapse under the weight of ego. The 'bursting bile' suggests a soul overwhelmed by its unchecked impulses—destruction from within. The 'Mullah' who sees Allah but dives into 'ڏُوڙِ' (dust) represents those who glimpse truth yet rush into distraction and pride. Here, dust is not just the world, but the self's clinging to its image. The Batni message shifts the focus inward: to see the Divine is not enough—one must disappear into sincerity. Without that, even vision becomes veiled again.

YMK-D07-B36

Line-by-Line Translation	Sindhi Text
O Mullah, why do you cause affliction, feeding [only] those lacking understanding?	مُلان ڪوهُ مارين، ڪارين ڪُتابِيَنِ کي،
The pages of [Divine] union – those you do not teach.	وَرَقَ ڇي وِصالَ جا، پَنا سي نَہ پاڙِهين،
You do not teach that line in which they [might] perceive the Beloved.	سا سِتَ نَہ سيکارِين، جَنهِن ۾ پَسَنِ پِرِينءَ کي.

Zahri Interpretation

Shah Latif begins by directly addressing the Mullah: 'مُلان ڪوهُ مارين، ڪارين ڪُتابِيَنِ کي' (O Mullah, why do you cause affliction, feeding only those lacking understanding?). He accuses religious leaders of burdening people with complex or irrelevant teachings while offering spiritual nourishment only to those who are intellectually unready or misled. The second line, 'وَرَقَ ڇي وِصالَ جا، پَنا سي نَہ پاڙِهين' (The pages of [Divine] union – those you do not teach), criticizes their neglect of teaching the path of *wiṣal* (union with the Divine), which is the heart of spiritual Islam. In the final line, 'سا سِتَ نَہ سيکارِين، جَنهِن ۾ پَسَنِ پِرِينءَ کي' (you do not teach that line in which they might perceive the Beloved), Shah Latif emphasizes that they withhold the teachings that unveil God's nearness. The protagonist is the sincere seeker, and the critique is of Mullahs who prioritize form over spiritual awakening.

Batni Interpretation

Shah Latif offers a deeper warning to seekers: not all knowledge nourishes the soul. 'وَرَقَ ڇي وِصالَ جا' (the pages of union) are not simply teachings—they are inner unveilings, glimpses that draw the heart nearer. But these Mullahs teach only what sustains control, not connection. To 'feed those lacking understanding' is to nourish the outer shell while letting the spirit starve. The 'line' that could reveal the Beloved is the spark of kashf (unveiling), a verse alive with presence. The Batni message reminds us that truth isn't hidden because it's far, but because we're taught to look away from where it truly lives—within the longing heart.

YMK-D07-B37

Line-by-Line Translation	Sindhi Text
How long will you practice deception? The Scribes (recording angels) are writing!	اَڙُ اَلِيندي ڪيترو، ڪاتِبَ ٿا لِکَنِ،
Subtle and gross matters alike, they compile and collect.	سَنهِي ٿُلهي ڳالهِڙِي، جوڙِئو جَمَعُ ڪَنِ،
You are neighbor to those from whom not a single word is forgotten.	تُون پاڙوسِي تَنِ، جَنِ حَرَفُ نَہ وِسِري هِڪڑو.

Zahri Interpretation

Shah Latif begins with a warning: "How long will you practice deception? The Scribes (recording angels) are writing!" He reminds the listener of Islamic accountability—everything is being recorded by the *katibin* (angelic scribes), a concept drawn from the Quran (e.g., Quran 82:10-12). The phrase underscores the futility of hypocrisy and the illusion that private misdeeds are hidden. Shah Latif emphasizes that "Subtle and gross matters alike, they compile and collect," meaning no action, however minor, is overlooked. This aligns with the Zahri (outer) Islamic principle of *taqwa* (God-consciousness), where ethical behaviour stems from the awareness of being observed. In the final line, "You are neighbour to those from whom not a single word is forgotten," he reminds the individual that divine justice is near and inescapable. The protagonist is the heedless soul, and Shah Latif addresses those who act deceptively while imagining their actions are unseen.

Batni Interpretation

Shah Latif's words shift the focus from external judgment to the soul's inner witness. The 'Scribes' are not only angels—they echo the voice of awareness inside each seeker. 'سَنِهِي ٿُلِهي ڳالِهڙِي' (subtle and gross matters) are not just deeds but intentions and hesitations, written in the fabric of the self. To live heedlessly is to forget that we dwell in full presence of truth, where nothing is overlooked. The real call here is not fear but awakening: to stop hiding from oneself. Repentance begins not with confession to others, but with honesty in the mirror of the heart.

Dastan 8: Love's Path

Dastan Introduction

Welcome to "Love's Path," a journey into the heart of divine love as envisioned by the 17th-century Sindhi poet, Shah Abdul Latif Bhittai. In this collection of verses, Shah Latif doesn't just speak of love; he dissects its very essence, painting a vivid picture of the seeker's arduous yet ultimately rewarding quest for the Divine Beloved. His words, echoing through Sindh's landscapes and villages, resonate with a timeless spiritual urgency.

This Dastan unfolds in stages, guiding us through the demanding spiritual terrain that a true *Aashiq* (lover) of Allah must traverse. Initially, Shah Latif establishes that genuine love is an unceasing remembrance, a dhikr that consumes the lover's every breath and thought. Forgetfulness of the Beloved is impossible for those whose hearts are truly smitten. This love isn't just an emotion; it's a state of being, where the *Sik* (longing) for the *Preen* (Beloved) is etched into their very *Tann* (body) and *Mann* (heart).

However, this path is far from easy. Shah Latif unflinchingly portrays the *Soor* (pain) and sacrifice inherent in such profound devotion. The lover must be prepared to shed worldly attachments, symbolized by the *Maas* (flesh) and *Ratt* (blood). Their face may become *Saao* (pale) from constant yearning, and they might metaphorically "weep blood" in their devotion. The ultimate test is the willingness to make a *Saudo* (bargain) of one's *Sir* (head), signifying complete surrender of the ego and life itself. Indeed, Shah Latif likens this intense *Sikan* (longing) to standing before the *Soori* (gallows), where fulfillment comes only through self-annihilation.

Throughout these verses, Shah Latif issues a stark warning against superficiality. He challenges those who claim love yet shrink from its trials, who seek comfort when the path demands endurance. A seeker who bleeds from a mere *Kakh* (thorn) is ill-prepared for the profound "wounds" inflicted by the Beloved's love, which are tests meant to purify. True longing, he implies, is not found in secret glances or a life of ease, but in a readiness to be "split in the Beloved's courtyard."

Yet, for sincere and steadfast people, there is profound hope and the promise of Divine grace. The Dastan culminates in a series of verses advising the lover to remain patiently at the Beloved's symbolic *Dar* (door), *Ghatti* (passage), or *Dukaan* (shop). This patient waiting, this unwavering presence, is key. Shah Latif assures that the *Habib* (Beloved) will inquire about such a devoted soul. Grace, often symbolized by the spiritual "wine" from the *Maikhaano* (tavern) offered by figures like *Mokhi* (the symbolic wine-seller), will become their *Rahbar* (guide). This isn't just about enduring pain, but about transforming through it, arriving at a state of humble submission where the lover finds ultimate honour and closeness with the Divine.

"Love's Path" thus stands as a testament to the transformative power of divine love—a journey that demands everything but promises an encounter with the Ultimate Truth.

YMK-D08-B01

Line-by-Line Translation	Sindhi Text
The lovers of Allah, continuously, do not forget (Him).	عاشِقَنِ اللّٰهُ، ويروتارَ نَہ وِسَري،
While sighing (in yearning), their breath will someday depart.	آهَ ڪَريندي ساهُ، ڪَڏهِين ويندُنِ نِڪِري.

Zahri Interpretation

Shah Abdul Latif portrays the pure and steadfast devotion of 'عاشقَنِ اللّٰهُ' (the lovers of Allah) who, with unwavering remembrance, never allow forgetfulness of their Lord to enter their hearts. Their lives are immersed in constant 'آهَ' (sighing)—a sign of longing and grief in separation from the Divine. The sighs, symbolizing their unfulfilled yearning, accompany them until their final 'ساهُ' (breath) leaves their bodies. This reflects the Islamic teaching of dhikr (remembrance) that a true Muslim should maintain until death, as guided by the Quran: "And remember your Lord much and exalt Him morning and afternoon." (Quran, 3:41). In 17th-century Sindh's rural culture, the idea of sighing away one's life in devotion mirrors the wandering faqir's lifestyle, detached from the world. Here, the protagonist is the sincere seeker, living and dying in the love of Allah.

Batni Interpretation

Mystically, Shah Abdul Latif reveals that the true 'عاشقَنِ اللّٰهُ' (lovers of Allah) live in a state where only Divine remembrance fills their hearts. The phrase 'ويروتارَ نَہ وِسَري' (never forgetting) signifies an inward condition where worldly distractions no longer touch their souls. Their 'آهَ' (sigh) is the fragrance of a burning yearning that elevates their spirit beyond the self. When 'ساهُ' (breath) finally departs, it is not just death but a completion of the soul's return to its Origin, *al-Ḥaqq* (The Real). The journey of longing culminates in the embrace of Divine Presence, fulfilling the sacred trust of belonging to Allah and returning to Him, as echoed in the verse: "Indeed we belong to Allah, and indeed to Him we shall return." (Quran, 2:156).

YMK-D08-B02

Line-by-Line Translation	Sindhi Text
Lovers never find rest, not even for a moment.	عاشِقَنِ آرامُ، ڪَڏهِين تان ڪو نَہ ڪِئو،
A single reproach from the Beloved has destroyed them completely.	طَعني ڪِئا تَمامُ، حَبيباڻي هيڪَڙي.

Zahri Interpretation

Shah Latif describes the state of 'عاشِقَنِ' (lovers), who are never at peace, as their hearts remain restless in 'عشق' (divine love). The phrase 'عاشِقَنِ آرامُ، ڪَڏهِين تان ڪو نَہ ڪِئو' (lovers never find rest) reflects the state of constant yearning, a common theme in Sufi poetry. The second verse, 'طَعني ڪِئا تَمامُ' (a single reproach destroyed them), suggests that even a minor displeasure from the 'حَبيب' (Beloved) is unbearable for the true seeker. This aligns with the Quranic theme of 'محبة' (divine love), where the 'محب' (lover) must endure hardship for 'محبوب' (Beloved), as seen in Quran, 3:146 ("Indeed, Allah loves the patient). The poem highlights the paradox of love, where suffering and devotion are inseparable.

Batni Interpretation

On a mystical level, Shah Abdul Latif reveals that the 'عاشِق' (lover) is drawn so deeply into the ocean of 'عشق' (love) that peace becomes impossible. The phrase 'ڪَڏهِين تان ڪو نَہ ڪِئو' (never at rest) hints at the soul's restlessness as it seeks the Beloved's nearness. The 'طَعني ڪِئا تَمامُ' (reproach from the Beloved) represents the trials that purify the seeker's devotion. Rather than despair, these wounds deepen their yearning, refining their spirit until love becomes their only home. In this way, Shah Latif portrays how genuine seekers are tested by divine love, growing ever closer through every trial.

YMK-D08-B03

Line-by-Line Translation	Sindhi Text
The lovers of Allah keep His love in their hearts.	عاشِقَنِ اللهَ جِي، مَحَبتَ رَکِي مَنِ،
To them, the longing for the Beloved is in their bodies	سَندِي سِکَ پِرِيَنِ، تَنَ ۾ آهي تَنِ کي.

Zahri Interpretation

Shah Abdul Latif describes that the 'عاشِقَنِ اللهَ' (lovers of Allah) cherish divine 'مَحَبتَ' (love) deeply in their 'مَنِ' (hearts). Their inner world is filled with sincere affection for their Creator. This love is not passive; it transforms their entire being so that 'سَندِي سِکَ پِرِيَنِ' (the longing for the Beloved) dwells even within their 'تَنِ' (bodies). Their yearning becomes part of their physical existence, just as the Quran urges: "Say, [O Muhammad], 'If you should love Allah, then follow me so that Allah will love you.'" (Quran, 3:31). In the cultural setting of 17th-century Sindh, this reflects how love of God was not just an emotion but a lived reality, visible in the way the seekers moved, spoke, and served. The protagonists are the sincere believers whose devotion permeates both heart and flesh.

Batni Interpretation

On the mystical plane, Shah Abdul Latif shows that the 'عاشقَنِ اللهَ' (lovers of Allah) treasure divine love so profoundly that it becomes the hidden pulse of their inner being ('مَحَبتَ رَکِي مَنِ'). Their longing ('سِکَ پِرِيَنِ') is not just a feeling but a life-force saturating their existence. In this state,

body and soul no longer act separately; their entire being leans towards the Beloved. The transformation is so complete that every breath carries the fragrance of yearning, fulfilling the spirit of the verse: "He loves them and they love Him" (Quran, 5:54). Shah Latif paints love as the thread stitching together flesh and spirit into a single fabric of devotion.

YMK-D08-B04

Line-by-Line Translation	Sindhi Text
The lovers of Allah, His mention is always on their lips,	عاشِقَنِ اللهَ جِي، سَدا وائِي واتِ،
"Remember Me, and I shall remember you" (Quran 2:152) – this very directive is embedded within their being,	فاذڪُرُونِي اَذڪرُڪُم ، تَنَ ۾ اِها تاتِ،
Therefore, by them, not even for a single instant, is the Beloved ever forgotten.	اُنهِين کان ڪَنهِن ساعَتِ، سَڄَڻُ ويلَ نَہ وِسَري.

Zahri Interpretation

Shah Abdul Latif explains that the 'عاشِقَنِ اللهَ' (lovers of Allah) constantly utter 'سَدا وائِي واتِ' (always His mention) on their tongues. The Quranic command "Remember Me, and I shall remember you" (Quran, 2:152) is not just something they know intellectually; it is 'تَنَ ۾ اِها تاتِ' (embedded within their being). Their entire existence is absorbed in dhikr (remembrance), ensuring that 'سَڄَڻُ ويلَ نَہ وِسَري' (the Beloved is never forgotten) even for a fleeting 'ساعَتِ' (instant). Shah Latif highlights that true believers live in continuous, heartfelt remembrance, fulfilling the most basic yet highest duty of a devout soul.

Batni Interpretation

On the mystical level, Shah Abdul Latif portrays the 'عاشقَنِ اللهَ' (lovers of Allah) as those who live in a timeless remembrance where 'فاذڪُرُونِي اَذڪرُڪُم' (Remember Me, and I shall remember you) becomes part of their very breath. The Divine memory is not just upon their tongues but saturates their being ('تَنَ ۾ اِها تاتِ'). In this state, even moments lose meaning, for every instant is steeped in the awareness of the Beloved. Thus, the lovers never fall into forgetfulness, their souls quietly echoing the Divine call without interruption.

YMK-D08-B05

Line-by-Line Translation	Sindhi Text
To the lovers of Allah, His Word is ever pleasing.	عاشِقَنِ اللهَ جِي، وائِي نِتُ وَڻِي،
Hearing one essential Truth, they grasped it firmly with their very soul.	هِڪِڙِي ڳالِھ سُڻِي، سوگِهي رَکِئائُون ساهَ سين.

Zahri Interpretation

Shah Abdul Latif conveys that the 'عاشِقَنِ اللهَ' (lovers of Allah) always find joy and beauty in the 'وائِي نِتُ وَڻِي' (Word is ever pleasing) of their Lord. Their hearts are so tender toward divine teachings that even hearing a single 'ڳالِهه' (word) of Truth is enough to awaken and transform them. Upon hearing it, they 'سوگِهي رَکِيائُون ساهَ سين' (grasped it firmly with their very soul), meaning they cling to the message with their entire life-force. In the Zahri sense, this reflects the Islamic principle that a true believer listens and immediately obeys, as stated in the Quran: "We hear and we obey." (Quran, 2:285). In Shah Latif's time, where oral traditions shaped piety, the ability to hold onto even a single divine teaching marked the sincerity of the faithful.

Batni Interpretation

Mystically, Shah Abdul Latif points to the lovers' deep attentiveness to the Divine voice. The phrase 'وائِي نِتُ وَڻِي' (Word is ever pleasing) reflects how their hearts are tuned to the gentle echo of truth. When they hear the 'هِڪڑِي ڳالِهه' (one essential Truth), it stirs something eternal within, awakening the spirit to divine presence. This receptivity shows that a single moment of divine contact is enough to anchor the seeker in the Real. Shah Latif suggests that what matters is not the quantity of teachings, but the purity of response—a heart ready to hold truth with every breath.

YMK-D08-B06

Line-by-Line Translation	Sindhi Text
True lovers are not as you perceive them superficially,	عاشِقَ اِيئَن نَہ هُونِ، جيئَن تُون سَجِي اَگُڙين،
Stationed at the door of the Beloved, they weep blood daily,	وَڃِي دَرِ دوسِتَنِ جي، رَتُ ڏِهاڑِي رُوُنِ،
They do not turn toward another, remaining devoted to the Beloved.	بِيءَ پَرِ ڪَنهِن نَہ پُونِ، ماڪُرِ مَحبُوبَنِ سين.

Zahri Interpretation

Shah Abdul Latif reminds that 'عاشِقَ' (true lovers) are not like how people casually 'تُون سَجِي اَگُڙين' (perceive them superficially). Outward appearances deceive; true love is a hidden, painful endurance. These lovers 'وَڃِي دَرِ دوسِتَنِ جي' (station themselves at the door of the Beloved) and 'رَتُ ڏِهاڑِي رُوُنِ' (weep blood daily), expressing their relentless devotion and suffering. They 'بِيءَ پَرِ ڪَنهِن نَہ پُونِ' (do not turn toward another), demonstrating complete loyalty. In the Zahri sense, Shah Latif describes those who embody patience (*ṣabr*) and steadfastness (*istiqāmah*) in their devotion to Allah, regardless of worldly hardship.

Batni Interpretation

Shah Abdul Latif reveals that the reality of 'عاشِقَ' (true lovers) lies in their silent devotion and unwavering focus. They stand 'وَڃِي دَرِ دوسِتَنِ جي' (at the door of the Beloved), not for reward, but

because their longing has become part of their being. The tears they shed— ‘رَتُ ڏِهاڙِي رُوُنِ’ (weeping blood)—are not of pain alone, but of purification. Turning away from ‘ٻِيءَ پَرِ ڪَنهِن نَہ پُونِ’ (any other) signifies the unity of their inner compass: they seek none but the One. Rather than speak of annihilation, Shah Latif here points to a quiet burning - a hidden fire of surrender where the self melts, not in noise, but in patient presence at the Beloved’s door.

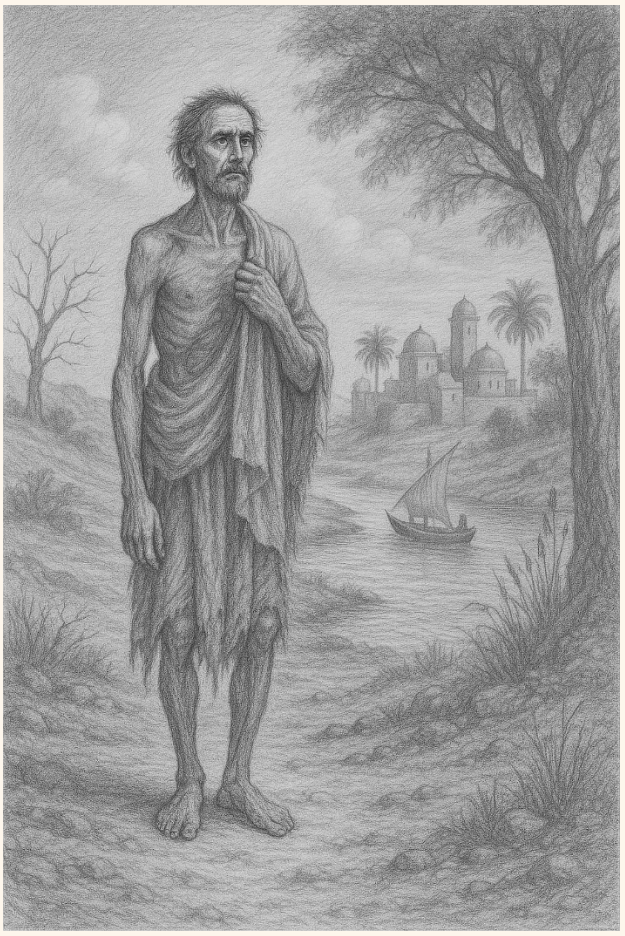
YMK-D08-B07

Line-by-Line Translation	Sindhi Text
As long as a lover (still) has flesh upon them, they should not make the claim of Love,	جان عاشِقَ مَٿي ماسُ، تان دَعويٰ ڪَري مَ نِينهَن جِي،
(The true lover's) face is pale, beauty has departed, (and there is) no covering on their limbs,	سائو مُنهُن سُونهَن ڳَئِي، لِڳَنِ ناهِ لِباسُ،
(He stands) beside the Beloved, having made a bargain of his head.	اُڀو پِريان پاسِ، مَٿان سِرَ سودا ڪَري.

Zahri Interpretation

Shah Abdul Latif describes the external condition required of a true ‘عاشِقَ’ (lover). In the line ‘جان عاشِقَ مَٿي ماسُ، تان دَعويٰ ڪَري مَ نِينهَن جِي’ (As long as a lover still has flesh upon them, they should not make the claim of Love), Shah Latif emphasizes that worldly comfort and attachment to the

body prevent the authenticity of Love. A lover must be stripped of physical ease and bodily pride. ‘سائو مُنهُن سُونهَن ڇَٽِي، لِڳَّنِ ناهِ لِباسُ’ (the true lover’s face is pale, beauty has departed, and there is no covering on their limbs) portrays the visible signs of devotion: a face drained of youth, a body worn bare of worldly ornaments. This echoes the trials faced by legendary figures like سَسُئي (Sassui), whose suffering reflected her sincerity. In ‘اُڀو پِريان پاسِ، مَٽان سِرَ سودا ڪَري’ (he stands beside the Beloved, having made a bargain of his head), Shah Latif describes the culmination of the lover’s path—standing humbly before the Beloved, having surrendered his very life.



Batni Interpretation

Shah Abdul Latif presents the inward transformation demanded by love. The phrase ‘جان عاشِقَ مَٽي ماسُ’ (as long as a lover still has flesh) points to the need for detachment from worldly ease. A pale face and uncovered limbs reflect a heart stripped of illusion, where outer frailty mirrors inner sincerity. In ‘مَٽان سِرَ سودا ڪَري’ (bargaining his head), the lover enters a sacred exchange, not to disappear, but to become entirely transparent to the Beloved’s light. This is not merely annihilation, but readiness—a complete offering of self where no pride remains. Shah Latif shows that actual nearness begins when nothing is withheld.

YMK-D08-B08

Line-by-Line Translation	Sindhi Text
As long as the lover has blood in his body, he should not claim love.	جان عاشِقَ مَٽي رَتُ، تان دعويٰ ڪَري مَ نينهَن جي،
A pale face, loss of beauty, and longing—this is the condition of love.	سائو مُنهُن سُونهَن ڱَئِي، سِڪَڻ اِيءُ شَرَطُ،
Neither wealth nor status matters; he trades his very head in the bargain.	نَڪِي گوڏِ گَرَتُ، مَٽان سِرَ سودا ڪَري.

Zahri Interpretation

Shah Latif describes the physical and emotional toll of 'عشق' (divine love). The phrase 'جان عاشِقَ مَٽي رَتُ' (as long as the lover has blood) implies that true love drains a person entirely, leaving them weak and transformed. This is echoed in the requirement of 'سائو مُنهُن سُونهَن ڱَئِي' (a pale face and loss of beauty), signifying the suffering endured on the path of 'سِڪَڻ' (yearning). This imagery is deeply embedded in Sindhi folklore, where lovers such as 'سَسُئي' (Sassui) were known to wither away in their pursuit of the beloved. The final line 'مَٽان سِرَ سودا ڪَري' (he trades his head in the bargain) represents absolute surrender. Shah Latif conveys that love demands complete sacrifice of body, beauty, and life.

Batni Interpretation

Shah Latif describes the internal condition of the seeker stripped of pride and illusion. The line 'جان عاشِقَ مَٽي رَتُ' (as long as the lover has blood) reflects the presence of the self still clinging to life and comfort. Only when love empties the seeker of all claims does sincerity emerge. The image of 'سائو مُنهُن' (a pale face) and longing reveals not just pain, but readiness—a soul marked by the cost of yearning. In 'مَٽان سِرَ سودا ڪَري' (trading his head), the lover does not simply give up his life but offers it as the final affirmation of love's truth. Shah Latif suggests that love is not proven in survival, but in what one is willing to lose for what cannot be seen.

YMK-D08-B09

Line-by-Line Translation	Sindhi Text
You still bleed when a thorn pricks you.	آجا تو مَنجهان، ڪَڪَ ڇُٽي رَتُ نِڪِري،
How will you endure the wounds inflicted by the Beloved?	مُنهَن ۾ مَحبُوبَن جا، ڪِيئَن جهلِيندين گهاءَ،
Yet you, so fragile, claim to seek longing and love?	نُون هَڏِ ڪُجاڙَڻان، سِڪَنَ جُون سَدَوُن ڪَرِين.

Zahri Interpretation

Shah Latif questions the readiness of the seeker on the path of 'عشق' (divine love). The line 'آجا تو مَنجهان، ڪَڪَ ڇُٽي رَتُ نِڪِري' (you still bleed when a thorn pricks you) suggests that the seeker is

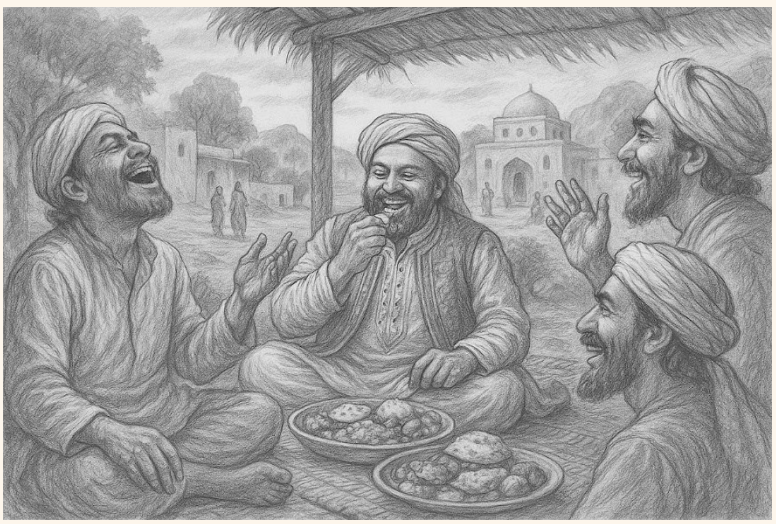
unprepared for true suffering. The phrase ‘مُنهَن ۾ مَحبُوبَن جا، ڪِينَن جَهلِيندين گهاءَ’ (how will you endure the wounds of the Beloved?) warns of the greater trials in divine love. The rhetorical question ‘تُون هَڏِ ڪُجاڙِئان، سِڪَنَّ جُون سَدَوُن ڪَرِين’ (yet you, so fragile, claim to seek longing?) reflects “Do you think you will enter Paradise without being tested?” (Quran, 2:214). Shah Latif conveys that only those who endure hardship without hesitation are worthy of true union.

Batni Interpretation

Shah Latif deepens the spiritual critique: the thorn’s prick - ‘ڪَڪَ ڇُتي رَتُ نِڪِري’ (you bleed from a thorn) reveals how easily the seeker’s resolve is shaken. Genuine longing demands endurance far beyond surface pain. The ‘مَحبُوبَن جا گهاءَ’ (wounds of the Beloved) signify spiritual trials that break attachment, not just the body. When Shah Latif asks ‘تُون هَڏِ ڪُجاڙِئان’ (you, so fragile), he unveils the seeker’s illusion. The path demands more than emotion—it calls for spiritual maturity. Without inner strength, the journey cannot even begin.

YMK-D08-B10

Line-by-Line Translation	Sindhi Text
Longing is not real if you only steal secret glimpses.	سِڪَنَّ اِيءَ نَہ سَڏَ، جِينَن لِڪِئو لَياڪا پائيين،
If you do not fall for the Beloved, splitting yourself in His courtyard.	پَئِي پِريان جي نَہ ٽِيين، مَٽي اڳَّ اَڏ،
Your yearning is false if you still laugh, eat, and sleep.	اِيءَ پُڻ ڪُوڙِي سَڏَ، جِينَن ڪِلِئوڪايو سُمَهين.



Zahri Interpretation

Shah Latif criticizes those who claim ‘سِڪَنَّ' (longing) yet remain attached to comfort. The phrase ‘جِينَن لِڪِئو لَياڪا پائيين’ (stealing secret glimpses) refers to insincere devotion, where one seeks ‘اللهَ’ (Allah) without genuine commitment. The imagery of ‘مَٽي اڳَّ اَڏ’ (splitting oneself in the

Beloved's courtyard) emphasizes the necessity of complete surrender. The final line, 'جِيئَن کِلِئوکايو سُمَهين' (if you still laugh, eat, and sleep), suggests that one who indulges in worldly pleasures has not yet tasted the pain of divine love. Shah Latif reminds seekers that 'عشق' (love) demands total devotion beyond mere desire.

Batni Interpretation

Shah Latif offers a more profound critique of superficial devotion. The line 'جِيئَن لِڪِئو لَياڪا پائيين' (stealing secret glimpses) reveals the wavering nature of one who wishes to be near the Divine yet clings to concealment. Genuine seekers must stand fully exposed in the light of Truth. To 'split oneself in the Beloved's courtyard' ('مَٽي اڳَّ اَدَ') is to break the shell of the self, not just abandon pleasure, but to be remade entirely. The mention of daily comforts ('جِيئَن کِلِئوکايو سُمَهين') now becomes a symbol of sleepwalking through life. This is not just about resisting indulgence but awakening from illusion. Shah Latif invites the seeker into an uncompromising state of presence, where every breath bears witness to love's demands.

YMK-D08-B11

Line-by-Line Translation	Sindhi Text
Longing and gallows are written with the same letter,	سِڪَڻُ ۽ سُورِي، بَئِي اکَرِ هيڪَڙي،
Sitting by the pathways, waiting is necessary,	وِهَڻُ وانڍُنِ تي، گهارَڻُ ضَرُورِي،
The fulfillment of both is achieved only by giving one's life.	بِنهي جِي پُورِي، جِيءَ ڏِني ري نَہ جُڙي.

Zahri Interpretation

Shah Abdul Latif expresses the deep pain of longing for the Beloved, likening it to the inevitability of facing the gallows. In both cases—whether it is a lover yearning for union or a martyr embracing death—there is a need to wait on the path, enduring hardship. This imagery reflects the patience required in the Sufi path, where seekers endure suffering and trials while waiting for divine proximity. The gallows symbolize the ultimate sacrifice, just as love demands complete surrender. The rural setting of Sindh, where travellers would sit by pathways awaiting a caravan, adds to the cultural resonance of waiting as a necessary stage of the journey. Shah Latif addresses the seeker, urging them to recognize that true fulfillment only comes with complete self-sacrifice, where the self (*nafs*) is annihilated for the sake of the Beloved.

Batni Interpretation

Shah Abdul Latif's verses unveil a more profound truth: 'سِڪَڻُ' (longing) and 'سُورِي' (gallows) are not two trials but one fate for the true seeker. Choosing the gallows means the soul has embraced its obliteration into the Will of the Beloved. 'وِهَڻُ وانڍُنِ تي' (sitting by the pathways) becomes not merely waiting but accepting uncertainty as certainty, knowing that the path is hidden and yet real. 'بِنهي جِي پُورِي، جِيءَ ڏِني ري نَہ جُڙي' (the fulfillment of both is achieved only by giving

one's life) reveals that the path of love offers no guarantees—only those who surrender without bargaining, who love without seeking reward, come close to the Beloved's truth. Shah Latif teaches that longing becomes the destination once the self dissolves in the Beloved's decree.

YMK-D08-B12

Line-by-Line Translation	Sindhi Text
Either learn the way of yearning, or go and watch those who yearn,	جيڪي سِکَنُ سِکُ، نان تہ پَسُ سِکَندِيُون،
Never be with those who do not recognize love.	پاسي تَنِ مَ لِکُ نِينھُن تہ سُجاتَنِ جي.

Zahri Interpretation

Shah Abdul Latif emphasizes that yearning for the Beloved is a path that must be learned or witnessed firsthand. In Sufi tradition, genuine seekers of divine love (*Ishq-e-Haqiqi*) undergo deep longing and sacrifice. Shah Latif advises that if one cannot personally experience this yearning, they should at least observe those who truly embody it. However, he warns against associating with those who lack understanding of love, as they may mislead or distract a seeker. This reflects the importance of companionship in spiritual journeys. Shah Latif's words imply that spiritual wisdom cannot be acquired from the ignorant but must be sought from those who have traversed the path.

Batni Interpretation

Shah Abdul Latif draws attention to a deeper paradox: yearning cannot be taught, yet it must be witnessed to be awakened. 'سِکَنُ' (yearning) here becomes a mirror—what the seeker observes in the lovers of the Divine begins to reflect inward. The line 'پاسي تَنِ مَ لِکُ' (never be with those) cautions against spiritual numbness. The true seeker must tune the soul to the rhythm of longing, which resounds only among those whose hearts burn silently. Just as fragrance clings to those who carry musk, companionship with lovers silently transforms. Here, love is not learned through logic—it is inhaled, absorbed, and remembered.

YMK-D08-B13

Line-by-Line Translation	Sindhi Text
Longing is a great pain, love is a great ordeal,	سِکَ وَڏو ئِي سُورُ، مَحَبتَ وَڏو مامِرو،
All eight watches of the day are filled with sorrow, not a single moment is at ease.	اَٹَئِي پَھَرَ مَلُورُ، سَگھو ساعَتَ نَہ جِندَڙو.

Zahri Interpretation

Shah Abdul Latif describes the intense suffering of love and longing. 'سِکَ' (yearning) is not a mere emotion but an overwhelming agony that consumes the seeker. 'محبت' (love) is portrayed as

an ordeal, a test that demands complete surrender. The phrase 'اَٹَئِي پَهَرَ مَلُورُ' (all eight watches of the day are filled with sorrow) refers to the relentless nature of genuine longing—it does not cease with time but persists throughout day and night. In rural Sindhi culture, lovers often endured separation and hardship, making love synonymous with pain. This imagery also reflects Sufi devotion, where the seeker experiences perpetual distress in the absence of the Divine Beloved. Shah Latif emphasizes that one who truly loves can never find peace, as love is a fire that burns eternally.

Batni Interpretation

Shah Abdul Latif transforms the language of pain into a map for the inner journey. 'سِڪَ' (yearning) is not a storm to survive but the sky itself—vast, heavy, and unending. 'محبت' (love) is not an obstacle; it is the condition through which the heart becomes real. When every moment aches ('اَٹَئِي پَهَرَ مَلُورُ'), Shah Latif invites the seeker to discover a new rhythm of being, one that listens through sorrow and sees through longing. Here, suffering is not punishment—refinement, where the self is slowly reshaped into a vessel capable of holding the Beloved's nearness.

YMK-D08-B14

Line-by-Line Translation	Sindhi Text
Longing is not easy, step forward with caution,	سِڪَ نَہ آهي سُٹِرِي، ڪَنُ پَرُوڙِي پِيرُ،
Without sacrifice, who can walk the straight path?	ڪُسَنَ ڏاران ڪيرُ، ڪَري سَڏَ صِراطَ جِي.

Zahri Interpretation

Shah Abdul Latif warns that genuine longing for the Beloved is not simple or effortless. He instructs the seeker to tread carefully ('ڪَنُ پَرُوڙِي پِيرُ'—step forward with caution), indicating that the path of love requires patience, wisdom, and endurance. 'ڪُسَنَ ڏاران ڪيرُ' (without sacrifice, who can walk the straight path?) refers to the necessity of giving up one's comforts, desires, and even life for true devotion. In a rural Sindhi setting, this could relate to lovers or travellers who endure harsh terrains for their destination. Islamically, it aligns with the concept of Sirat al-Mustaqeem (the Straight Path) mentioned in the Quran, emphasizing that righteousness requires struggle. Shah Latif directly addresses seekers, advising them to be aware of the trials of love and devotion before embarking on this journey.

Batni Interpretation

Shah Abdul Latif unveils the deeper truth of longing as a sacred initiation into inner refinement. 'سِڪَ' (yearning) is not simply a desire, but the soul's awakening call. The instruction to 'ڪَنُ پَرُوڙِي پِيرُ' (step forward with caution) reflects the inner discipline required to walk this path, not due to danger, but due to the subtlety of the terrain. The question 'ڪُسَنَ ڏاران ڪيرُ' (without sacrifice, who can walk the straight path?) is not only about physical hardship, but the quiet shedding of illusions and pride. Shah Latif's verse reveals that the path to closeness with Allah

demands clarity of intention and a heart willing to be remade, not merely a renunciation of comfort.

YMK-D08-B15

Line-by-Line Translation	Sindhi Text
Who told you to place your feet in the footsteps of the Beloved?	ڪَنهِن چَيَئِي تَہ پاءِ، پيرُ پِريان جي پيرَ ۾
The beloved ones find beauty in pain, yet you seek comfort and ease.	سيڻَنِ سُورُ سُهاءِ، تُون سُکَنِ جُون سَڏُون ڪَرين.

Zahri Interpretation

Shah Abdul Latif addresses the seeker, questioning their desire to follow the path of divine love. The phrase ‘پيرُ پِريان جي پيرَ ۾’ (placing one's feet in the footsteps of the Beloved) signifies the immense challenge of walking the path of love. The Beloved’s path is filled with trials, hardships, and suffering, yet the seeker desires only comfort. In the 17th-century Sindhi context, lovers endured separation, storms, and physical hardship for union, which mirrors the difficulty of spiritual devotion. Islamically, this reflects the trials of the prophets and saints who endured suffering for the sake of Allah. Shah Latif warns that love demands pain and sacrifice, and only those who sincerely embrace it can truly follow the Beloved’s path.

Batni Interpretation

This verse conveys the inner paradox of spiritual longing. ‘پيرُ پِريان جي پيرَ ۾’ (placing one's feet in the footsteps of the Beloved) symbolizes the courage to walk a path that defies comfort and convention. Shah Abdul Latif draws a contrast between those who welcome difficulty (‘سيڻَنِ سُورُ سُهاءِ’—pain is pleasing to the beloved ones) and the seeker who avoids it. Rather than presenting hardship as mere suffering, Shah Latif invites the seeker to see it as a reorientation, where discomfort reveals sincerity and tests the depth of one’s resolve. The verse offers a warning and a mirror: What do you truly seek, and are you ready for its cost?

YMK-D08-B16

Line-by-Line Translation	Sindhi Text
You seek comfort and ease; pain is pleasing to the beloved ones.	تُون سُکَنِ جُون سَڏُون ڪَرين، سيڻَنِ سُورُ سُهاءِ،
Bind your soul with pain if you wish to be named among the lovers.	اَنگُهِنِ جِيءُ اَڙاءِ، جانُ نالو ڳِيڙَءِ نِينهَن جو.

Zahri Interpretation

Shah Abdul Latif contrasts the desires of an ordinary seeker with the reality of true love. The first line highlights a fundamental difference—while ordinary people seek comfort, those who are genuinely devoted ('سيئَنِ') embrace suffering as a part of love's journey. Islamically, this aligns with the principle that trials are a test of faith, as seen in the lives of prophets. The second line warns that unless one binds their soul to hardship ('اَنگھُنِ جِيءُ اَڙاءِ'), they cannot honestly claim to be a lover. Shah Latif addresses those hesitant in their spiritual journey, urging them to accept pain as a necessary condition of true love and devotion.

Batni Interpretation

Shah Abdul Latif deepens the message by revealing pain as the threshold to authenticity. 'سيئَنِ سُورُ سُهاءِ' (pain is pleasing to the beloved ones) is not about glorifying suffering, but about the soul's readiness to embrace difficulty as part of inner truth. 'اَنگھُنِ جِيءُ اَڙاءِ' (bind your soul with pain) urges the seeker to commit wholeheartedly—even when it wounds. This verse is not only about giving up comfort but about learning to live where love is not easy, and yet entirely worth it. In this surrender, Shah Latif invites the seeker to become worthy of belonging among the truly devoted.

YMK-D08-B17

Line-by-Line Translation	Sindhi Text
Those who lived truly, the Beloved revealed Himself to them.	جَنِي کي جِئائِين، پِريَنِ پاڻُ پَسايو.
They became accustomed to longing, seeking to stay in His presence.	اُنهِين کي اُنائِين، لِياڪا پائِڻُ آيا.

Zahri Interpretation

Shah Abdul Latif describes the spiritual transformation of those who truly devote themselves to love. The phrase 'پِريَنِ پاڻُ پَسايو' (the Beloved revealed Himself) suggests that those who sincerely seek the truth are granted divine recognition. The second line emphasizes that once a seeker has experienced divine closeness, they are forever drawn toward it. In rural Sindhi culture, this could relate to travellers and lovers who can never return to their previous lives once they reach their destination. Islamically, this aligns with the concept that those who genuinely recognize Allah cannot return to ignorance. The verse resonates with the Quranic idea: "And those who strive for Us—We will surely guide them to Our ways." (Quran, 29:69). Shah Latif highlights that true lovers of the Divine are forever changed by their encounter, permanently bound in longing.

Batni Interpretation

Shah Abdul Latif portrays a transformation that alters the very fabric of the seeker's being. 'پِريَنِ پاڻُ پَسايو' (the Beloved revealed Himself) reflects a moment of inner unveiling where truth becomes undeniable. 'لِياڪا پائِڻُ آيا' (seeking to stay in His presence) suggests a heart permanently

magnetized to Divine closeness. This journey is not about returning to the old self but becoming anchored in a deeper seeing. Shah Latif reminds the seeker that true love is not a passing state but leaves an imprint that reshapes existence.

YMK-D08-B18

Line-by-Line Translation	Sindhi Text
O lover! Sit in the lane of the beloved.	عاشِقَ مَعشُوقَنِ جِي، وَڃِي ويهُ گَرِي،
Never leave the door of the beloved, no matter what.	جِمَ وِرِجِي ڇَڏِين، سَنڊِي دوسِتَ دَرِي،
He will grant you the ointment of grace, bringing you peace.	ٻُڪِي ڏِيندَءِ ٻاجَھ جِي، ويندَءِ نَپ نَرِي،
If we cannot bear to part from you, how can you bear to part from us, O beloved?)	اَسان تان نَہ سَرِي، تو ڪِيئَن سَرِي سُرِين.

Zahri Interpretation

Shah Abdul Latif urges the lover to remain steadfast in devotion, symbolized by sitting in the beloved's lane. In traditional Sindhi and Sufi culture, a true lover waits endlessly at the beloved's door, signifying patience and dedication. The phrase ‘ٻُڪِي ڏِيندَءِ ٻاجَھ جِي’ (He will grant you the ointment of grace) refers to the rewards of faithfulness—divine mercy and inner peace. The final line expresses the deep bond between the lover and the beloved, indicating that true love is

inseparable. This reflects Islamic teachings on devotion to Allah: those who seek Him will find His mercy. The verse also evokes the humility of a seeker before a *Murshid* (spiritual guide), emphasizing that divine blessings come to those who remain patient at the door of wisdom.

Batni Interpretation

Shah Abdul Latif's verses trace the inner station of the seeker who chooses stillness over striving. 'وٽي ويهُ ڳَرِي' (Sit in the lane of the beloved) marks a sacred pause, where yearning matures into silent presence. The line 'سَندِي دوسِتَ دَرِي' (never leave the door of the beloved) becomes a metaphor for unwavering spiritual focus, while 'ٻاجَهِ جِي' (grace) hints at an unseen current that eases the fire of longing. In the final plea, Shah Latif touches on the mutual ache between Creator and creation, not as a transaction, but as an echo within the soul's chamber. In this state, the lover doesn't seek return but lives entirely within the beloved's gaze.

YMK-D08-B19

Line-by-Line Translation	Sindhi Text
O lover! Sit at the doorstep of the beloved.	عاشِقَ مَعشُوقَنِ جو، وَٽي وِهِجِ دَرُ،
The beloved will ask about you Himself, and you will achieve the ultimate state of fulfillment.	پِرِين پُڇَندَءِ پاڻِهِن،لَهَندين سَرُ سُپَرُ،
His grace will become your guide on the path.	اُنِهِين جو اَثَرُ، رَهبَرُ ٿِيندُءِ راهَ ۾ِ،

Zahri Interpretation

Shah Abdul Latif advises the seeker to remain patient at the threshold of divine love. The phrase 'وٽي وِهِجِ دَرُ' (sit at the doorstep) reflects humility and perseverance in devotion. In traditional Sindhi culture, a true lover never abandons the beloved's door, no matter the hardship. Islamically, it aligns with the idea of steadfastness in faith. The second line suggests that the beloved (symbolizing Allah or the spiritual guide) will acknowledge the seeker, bringing them inner tranquillity. The final verse highlights that divine grace ('اَثَرُ'—His influence) serves as guidance ('رَهبَرُ'—spiritual leader) for those on the path of love. Shah Latif reassures that true dedication leads to divine support and ultimate peace.

Batni Interpretation

Shah Abdul Latif's words describe a moment of quiet readiness in the seeker's journey. 'وٽي وِهِجِ دَرُ' (sit at the doorstep) points to surrender not as passivity, but as deep trust. When Shah Latif says 'پِرِين پُڇَندَءِ پاڻِهِن' (the beloved will ask about you Himself), it marks an inward moment where the Divine stirs without invitation—when longing is met not by seeking, but by subtle arrival. 'اَثَرُ' (His influence) becomes a quiet force that orients the seeker inward. Rather than striving toward union, the soul waits openly, allowing grace to reshape its direction and purpose gently.

YMK-D08-B20

Line-by-Line Translation	Sindhi Text
O lover! Sit on the path of the beloved.	عاشِقَ مَعشُوقَنِ جو، وَڃِي وِهِڃِ سَيرُ،
The beloved will come and ask about you, his footsteps filled with grace.	اَڃِي پُڇَندَءِ پاڻِهِين، پِرين پَرِي پيرُ،
His kindness will be your companion, becoming your guide on the path.	تَنِ يَلَنِ سَندو پيرُ، رَهبَرُ ٿِيندُءِ راهَ ۾.

Zahri Interpretation

Shah Abdul Latif advises the seeker to position themselves on the path of love and patience. The phrase ‘وڃِي وِهِڃِ سَيرُ’ (sit on the path) signifies waiting with dedication, much like a traveller who sits on the road expecting the arrival of a dear one. In Sindhi culture, this reflects the perseverance of lovers who patiently await union with their beloved. Islamically, it resonates with the concept of steadfastness (*sabr*) in faith. The second line reassures the seeker that the beloved (symbolizing Allah or a spiritual guide) will come to them, recognizing their devotion. The final line emphasizes that divine kindness (ياجَهِ) serves as the guiding light for those on the spiritual journey. Shah Latif highlights that divine love is reciprocal—the seeker’s patience leads to the beloved’s recognition.

Batni Interpretation

Shah Abdul Latif evokes a stage in the seeker’s path marked by hopeful stillness. ‘وڃِي وِهِڃِ سَيرُ’ (sit on the path) signals spiritual expectancy, where the heart stays open but motionless, tuned to unseen signs. The line ‘اَڃِي پُڇَندَءِ پاڻِهِين’ (the beloved will come and ask about you) reveals a truth central to this moment: that Divine compassion arrives when the soul is ready, not when it demands. The imagery of ‘پِرين پَرِي پيرُ’ (his footsteps filled with grace) reflects the nearness that leaves no trace yet transforms the path itself. Shah Latif shows that the traveller must empty urgency to receive what cannot be summoned, only welcomed.

YMK-D08-B21

Line-by-Line Translation	Sindhi Text
O lover! Sit at the passage of the beloved.	عاشِقَ مَعشُوقَنِ جو، وَڃِي وِهِڃِ گهٽُ،
Never turn away and leave the wine-seller's shop.	جِمَ وِرِڃِي جَڏِين، ڪَلارَڙَ ڪو هَٽُ،
Rise and go there, where Mokhi's pitcher is found.	اُٿِڃِ وَڃِي اُتَهِين، جِتِ موکِيَءَ سَندو مَٽُ،
Give your head in exchange, and drink some cups.	ڪَرِي سِرَ جو سَٽُ، پِيئُڃِ ڪي پِيالِيُون.

Zahri Interpretation

Shah Abdul Latif calls the lover to sit at the ‘وِهِڃِ گهٽُ’ (passage of the beloved), symbolizing the threshold where seekers await divine presence with patience. He warns never to leave the ‘ڪَلارَڙَ ڪو

هَتُ’ (wine-seller’s shop), representing a sacred space of spiritual offering. Here, *Mokhi*, the wine-seller, symbolizes a figure of grace—possibly the Murshid or a divine archetype—who dispenses the ‘wine’ of love and truth. Shah Latif then points the seeker to the place where ‘موڪيءَ سَندو مَٽُ’ (Mokhi’s pitcher) is found—a symbol of service, humility, and spiritual nourishment. The pitcher reflects Mokhi’s role as a generous host, rooted in Sindhi folklore. Finally, the command to ‘ ڪَري سِرَ جو سَٽُ’ (give your head in exchange) teaches that true love demands sacrifice of ego, pride, and worldly attachments. The lover can drink the spiritual ‘cups’ of nearness and peace through such surrender.

Batni Interpretation

Shah Abdul Latif charts a symbolic landscape of surrender and transformation. ‘وِهِڇِ گهٽُ’ (the passage of the beloved) suggests a crossing from outer seeking to inward receptivity. The wine-seller’s shop (‘ڪَلاڙُ ڪو هٽُ’) is no ordinary place—it is the sanctuary of spiritual intoxication, where worldly distinctions dissolve. Mokhi, the keeper of the sacred pitcher (‘موڪيءَ سَندو مَٽُ’), embodies the unseen hand of guidance, offering the seeker not knowledge alone, but the experience of absorption. When Shah Latif says ‘ڪَري سِرَ جو سَٽُ’ (give your head in exchange), he calls for the lover’s full inward leap—beyond thought, beyond selfhood—into the generous emptiness from which divine presence is truly drunk.

YMK-D08-B22

Line-by-Line Translation	Sindhi Text
O lover! Sit on the path of the beloved,	عاشِقَ مَعشُوقَنِ جو، وَڃي وِهِڇِ رَندُ،
He Himself will make you drink the wine of the tavern,	پِيارِيندَءِ پاڻِهين، مَيخاني جو مَندُ،
His journey is graceful, the path is clear,	سَرو اُنِ جو سَفَرو، سُپَڪُ آهي سَندُ،
Never turn your head away; remain close to Him.	مَتان ڪَدِين ڪَندُ، اوڏو ٿِي اُنِ ڪي.

Zahri Interpretation

Shah Abdul Latif instructs the seeker, ‘عاشِقَ مَعشُوقَنِ جو، وَڃي وِهِڇِ رَندُ’ (O lover! Sit on the path of the beloved), to remain patiently on the road of devotion. In 17th-century Sindh, travellers often paused at key resting points; here, it symbolizes awaiting divine grace. Shah Latif then assures that ‘پِيارِيندَءِ پاڻِهين، مَيخاني جو مَندُ’ (He Himself will make you drink the wine of the tavern), meaning that Allah or the Beloved personally rewards the patient seeker with divine love and insight. The verse ‘سَرو اُنِ جو سَفَرو، سُپَڪُ آهي سَندُ’ (His journey is graceful, the path is clear) highlights that the actual path of the Beloved is neither chaotic nor hidden but illuminated for the sincere. Finally, Shah Latif warns in ‘مَتان ڪَدِين ڪَندُ، اوڏو ٿِي اُنِ ڪي’ (Never turn your head away; remain close to Him), teaching the necessity of steadfastness and loyalty on the spiritual path.

Batni Interpretation

Spiritually, Shah Abdul Latif describes a moment of poised nearness, where ‘وِهِڇِ رَندُ’ (path of the beloved) becomes a sacred stillness. To sit on this path means the seeker no longer chases but listens with a quiet heart. When Shah Latif says ‘پِيارِيندَءِ پاڻِهين، مَيخاني جو مَندُ’ (He Himself will make you drink the wine of the tavern), it reflects a sacred gift bestowed unasked, a sign of divine trust. The phrase ‘سَرو اُنِ جو سَفَرو، سُپَڪُ آهي سَندُ’ (His journey is graceful, the path is clear) reveals that spiritual grace isn’t hidden—it opens naturally to those in stillness. ‘مَتان ڪَدِين ڪَندُ’ (never turn your head away) isn’t just a warning; it’s a call to remain soft and turned toward the inner Friend, even when nothing visible stirs.

YMK-D08-B23

Line-by-Line Translation	Sindhi Text
O lover! Sit at the shop of the beloved.	عاشِقَ مَعشُوقَنِ جو، وَڻِي ويهُ دُڪانُ،
Be humble before the beloved, fastening a collar of submission around yourself.	پَڳَ پيشِ پِرِيَنِ جي، پِتي وِڇِهي پانُ،
Then you will remain with them forever, honored and triumphant.	تَہ تُون تَنِي سانُ، سَدا هُئين سُرخُرُو.

Zahri Interpretation

Shah Abdul Latif advises the seeker to place themselves at the metaphorical 'shop of love,' which signifies a space of spiritual exchange and surrender. The phrase 'پَيَچ پيشِ پِريَنِ جي' (be humble before the beloved) emphasizes humility as a fundamental requirement in devotion. The image of 'پِتي وِڇِهي پانُ' (fastening a collar) suggests submission, much like a disciple submitting to a master. This aligns with Islamic teachings on servitude to Allah, as reflected in *ibadah* (worship) and *tasleem* (complete surrender). The last verse assures the seeker that through patience and devotion, they will attain 'سُرخُرُو' (honour and triumph). This echoes the Hadith (Muslim) teaching: "Whoever humbles himself for Allah, Allah will elevate him." Shah Latif encourages the lover to surrender completely, for only through selflessness can one achieve nearness to the Beloved.

Batni Interpretation

This verse reflects the inward discipline of humility on the seeker's journey. 'وڃي ويهُ دُڪانُ' (sit at the shop of the beloved) refers to the inner space where love is quietly traded for self-effacement. 'پَيَچ پيشِ پِريَنِ جي' (present yourself before the beloved) symbolizes the act of offering one's inner self without resistance. The image of wearing the collar suggests full readiness to be led without question. When Shah Latif says 'سَدا هُئين سُرخُرُو' (forever honoured), he reminds us that divine acceptance is not earned through effort but welcomed through presence. The poem celebrates not a grand spiritual conquest, but the quiet strength of those who wait in grace.

Dastan 9: Divine Encounter

Dastan Introduction

Welcome to a journey into the heart of divine love as envisioned by the great Sindhi Sufi poet, Shah Abdul Latif Bhittai. This Dastan, "Divine Encounter," plunges us into a world where love for the Divine is not a gentle solace but an overwhelming force, a perilous battlefield demanding nothing less than one's entire being. Shah Latif, writing in 17th-century Sindh, drew upon the stark realities of his environment—its warrior ethos, landscapes of trial, and deep Sufi undercurrents—to paint a vivid picture of the spiritual quest.

The Dastan unfolds in two powerful movements. Initially, we are confronted with the sheer, irresistible power of the Divine. Like the "*David's force*" (Daud'i deyun) that Latif invokes, this power is absolute, leaving the "weak" (*rakan*) with no standing. The Divine is portrayed as a majestic hunter, whose "eagle-like eyes" (*uqabeel akhiyun*) and "sharp arrows" (*tika teer*) never miss their mark. This is not a cruel deity, but one whose presence is so intense that it can wound, test, and ultimately transform. The seeker's response varies from anguish and pleas for mercy to a profound recognition that the Divine "resides within" (*moon mein aheen toon*), making any harm

inflicted a shared experience. Even a single "strike" from this Divine archer can be enough to bring about a complete spiritual reorientation.

Latif leads us into the *mahabbat je maidan* from this initial impact – the battlefield of love. This is no place for the timid or insincere. Here, the imagery intensifies: lovers are called to offer their chests as shields, to face the *suri* (gallows) without flinching, and even to see the act of *sir vadhan* (beheading) not as loss, but as an "adornment" (*singar*) of true devotion. This echoes Sindh's heroic and honour-bound (*nang*) culture, where sacrifice for a higher cause was deeply esteemed.

A recurring and potent symbol in this arena is *ishq* (love) as a "snake" (*naang*). Its bite is painful, shattering, yet it is through this very sting that true "knowledge" (*khabar*) is gained. Many may enter this path, but only those who are sincere and "leap into it" (*kudi pao kahi*) abandon all concern for self, even their very soul (*arwah*), can truly understand its depths. The casual or deceitful are warned: this is "no game" (*na ahay rand*), and countless who treated it lightly have perished.

Throughout this Dastan, Shah Latif masterfully blends the Zahri (literal) understanding of these trials, as tests of faith, endurance, and sincerity, with the Batni (esoteric) insight that these are metaphors for an inner journey. The arrows are moments of spiritual awakening, the gallows a symbol of ego-annihilation, and the battlefield the inner landscape where the self is confronted and surrendered. The core message is stark yet liberating: true divine love is a radical, transformative encounter. It demands courage, total surrender, and a willingness to be undone, for it is only in losing the false self that the seeker finds ultimate union and profound understanding. This Dastan is an unflinching look at the price of that love, and the immeasurable treasure it bestows.

۞۞۞ *Verses of the Dastan* ۞۞۞

YMK-D09-B01

Line-by-Line Translation	Sindhi Text
His deeds show David's force; the weak possess no standing,	دائُودِي دَيُون ڪَري، رَڪَنِ ڪونهي رَنگُ،
Under his war-steed's hooves, the helpless fall distressed; he galloped forth, urged on by armoured heel.	ڇُوريءَ هيٺِ اَينگُ، ڪاهِئو پاکَرِين هَٿي۔

Zahri Interpretation

The poem describes a scene of absolute power and helplessness. The opening line, “His deeds show David's force; the weak possess no standing” (‘دائُودِي دَيُون ڪَري، رَڪَنِ ڪونهي رَنگُ’), evokes the image of a mighty hero akin to Prophet Dawood (David), known in Islamic tradition for his

strength granted by God. This comparison anchors the imagery in Islamic Zahri tradition by suggesting that righteous strength is divinely sanctioned. In rural 17th-century Sindh, heroic comparisons often highlighted courage and divine favour. The following line describes the war horse trampling the helpless beneath its hooves, as the rider urges it forward— "Under his war-steed's hooves, the helpless fall distressed; he galloped forth, urged on by armoured heel" ('ڳورِيءَ هيٺِ اَيَنگُ، ڪاهِئو پاکَرِيين هَڻي'). This echoes scenes of warfare in Sindhi folklore or tribal conflict, where an aggressive forward charge demonstrated valour. The protagonist appears to be a figure of immense authority or might, perhaps a lover or seeker on a path of hardship, displaying strength in a world that does not favour the weak.

Batni Interpretation

The verse symbolizes a journey of spiritual momentum and inner conquest. 'David's force' refers to the soul's alignment with divine resolve rather than brute strength. When Shah Latif says 'the weak possess no standing', it suggests that only the spiritually alert—those who have trained the heart to respond to Divine Will—can withstand the trials ahead. The trampling war-steed is not mere wrath but a metaphor for divine urgency, pushing the seeker beyond comfort. As the soul gallops forward, spurred by longing and sharpened intention, all hesitation is left behind. This is not a literal battlefield, but a call to inward transformation, where fragility has no foothold and only those anchored in trust can ride forward.

YMK-D09-B02

Line-by-Line Translation	Sindhi Text
He acts with David's might; the feeble lack awareness,	دائُودِي دَيُون ڪَري، رَڪَنِ ڪونِهي چيتُ،
Beneath his charger's hooves, the mindful are brought low; he charged, striking fierce with armoured spur.	ڳَورِيءَ هيٺِ سُچيتُ، ڪاهِئو پاکَرِيين هَڻي.

Zahri Interpretation

This verse paints the vivid image of a warrior figure charging into battle, likened to Prophet Dawood (David), renowned in Islamic tradition for his unmatched strength granted by Allah. The line 'He acts with David's might; the feeble lack awareness' ('دائُودِي دَيُون ڪَري، رَڪَنِ ڪونِهي چيتُ') conveys the contrast between the hero's God-given power and the unaware, fragile state of those around him. The line also suggests that the weak are not just physically lacking but mentally unprepared— 'چيتُ' (awareness) implies foresight or alertness. The second line, 'Beneath his charger's hooves, the mindful are brought low; he charged, striking fierce with armoured spur' ('ڳَورِيءَ هيٺِ سُچيتُ، ڪاهِئو پاکَرِيين هَڻي'), intensifies this contrast. Even the wise or aware ('سُچيتُ') are humbled beneath the power of this divinely driven warrior. This reveals the poem's protagonist as an overpowering, relentless figure—perhaps a lover, seeker, or saint—guided by divine purpose and unstoppable resolve.

Batni Interpretation

This couplet speaks to the spiritual seeker's internal awakening, conveyed through the metaphor of 'David's might'. Rather than brute force, this refers to unwavering inner resolve aligned with divine purpose. Those described as 'feeble' are not physically weak but inwardly unprepared—unable to perceive divine signs due to a lack of spiritual clarity. The phrase 'the mindful are brought low' reveals that even those with intelligence can falter when confronted with overwhelming divine reality. The warhorse symbolizes spiritual momentum—a force that compels the seeker to confront their illusions. The rider's blow is not aggression but a necessary disruption of inner stagnation. Shah Latif hints that true transformation begins only when intellectual pride is humbled, and the heart surrenders to a greater knowing.

YMK-D09-B03

Line-by-Line Translation	Sindhi Text
Eagle's keenness in Your eyes, O Creator, arrows You possess,	عُقابِيلَ اَکِيُنِ ۾، بارِي توکي بانَ،
Standing confrontational, You strike the intoxicated at their sacred place,	اُڀو اَڳِرايُون ڪَرِيين، ماڳِ هَڻِئو مَستانَ،
O Dear One, such great harm You inflict with Your gaze!	جانِبَ تُون زِيانَ، اَکِيُنِ سين ايڏا ڪَريين.

Zahri Interpretation

Shah Abdul Latif paints a powerful scene where the Divine (referred to as 'بارِي' – Creator) is portrayed as a majestic hunter. With 'عُقابِيلَ اَکِيُنِ' (eagle-like eyes), the Creator is watchful and authoritative, and His 'بانَ' (arrows) symbolize the capacity to strike with precision and purpose. The imagery of 'اُڀو اَڳرائيون' (standing confrontational) reflects a moment of divine reckoning where the 'مَستانَ' (intoxicated ones—likely lovers of God or spiritual seekers) are struck even in their 'ماڳ' (sacred stations or resting places). This literal harm ('زِيانَ') by the Divine's 'اَکِيُنِ' (eyes) expresses that even those absorbed in devotion are not exempt from Divine testing or tribulation. Culturally, Shah Latif refers to the common Sufi motif of *mastan*—those overwhelmed by Divine love—and the poem reflects the hardships they must endure. The protagonist here is the Divine Beloved, while the suffering seekers, despite their love, experience hardship as a divine trial.

Batni Interpretation

This poem explores the piercing intensity of Divine presence. The 'eagle's eyes' signify God's gaze that penetrates veils of illusion, exposing what lies hidden. The 'arrows' represent moments of spiritual disruption that awaken the heart from intoxicated absorption. The 'مَستانَ' (intoxicated ones) are seekers caught in Divine love, struck at the very height of their devotion, reminding us that spiritual resting places are never permanent. 'جانِبَ تُون زِيانَ' (O Dear One, such harm You inflict) expresses the pain that often comes from Divine closeness. Rather than punishment, it is an unveiling—where even beauty is sharp, and grace arrives cloaked in confrontation. Shah Latif

conveys that genuine seekers must be willing to endure the intensity of this nearness, where vision does not soothe but transforms.

YMK-D09-B04

Line-by-Line Translation	Sindhi Text
Eagle's fierceness in your eyes, sharp arrows you possess,	عُقابِيلَ اَکِيُنِ ۾، تِيرَ تِکا تو کي،
O Beloved, of this deep anguish, no other soul can know,	ساجَنَ اِنَهِيءَ سُورَ جِي، ڪَلَ نَہ آهي ڪَنهِن کي،
You slay me, having aimed the iron – Latif himself does say.	مارِيين تو مُون کي، چاڙِهِئو لوهَ لَطِيفُ چئَي.

Zahri Interpretation

Shah Abdul Latif describes the Divine Beloved (‘ساجَنَ’) as possessing an intense and piercing presence—His eyes like an eagle’s and His arrows ‘تِيرَ تِکا’ (sharp). These lines express a direct emotional complaint: the poet suffers from a ‘سُورَ’ (anguish or wound) that none but the Beloved can understand. The statement ‘مارِيين تو مُون کي، چاڙِهِئو لوهَ’ (You slay me, having aimed the iron) refers to the poet being metaphorically pierced by Divine will, likened to being struck with iron-tipped arrows. This violent metaphor reflects the lover’s helplessness before divine testing and longing. The speaker, Latif himself, openly confesses this suffering, reinforcing that deep yearning for God causes pain. In the cultural and Zahri context, this also evokes the warrior imagery familiar in rural Sindh, where weapons symbolize conflict, and here, the spiritual conflict of the soul before its Creator. The protagonist is Shah Latif, a lover and spiritual seeker who directly addresses God.

Batni Interpretation

This verse reflects the inward crisis of one gripped by Divine intimacy. The ‘eagle’s fierceness’ and ‘sharp arrows’ suggest not punishment but the Beloved's unbearable closeness, where perception becomes a trial. The ‘anguish no soul can know’ refers to the singular nature of spiritual longing, a private agony that defies explanation. When Shah Latif declares, ‘You slay me,’ it is not mere metaphor—it expresses the collapse of self under the weight of Divine intensity. The ‘iron’ is not simply a weapon but the force of a gaze that strips away falsehood. This is not surrender through theory—it is a raw encounter with Truth that leaves no part of the self untouched. Latif speaks here not of mystical theory but of personal vulnerability before the Beloved’s power.

YMK-D09-B05

Line-by-Line Translation	Sindhi Text
Eagle's sharpness in Your eyes, You have arrows keen and stark,	عُقابِيلَ اَکِيُنِ ۾، توکي تِکا تِيرَ،
O Beloved, with such a bow, You've wounded many a Faqir,	ساجَنَ اِنَهِيءَ سِينگ سين، فَّتِيَئِي گهڻا فَقِيرَ،
Strike not again, O Master! Your first shot fulfilled its mark.	ٻِئو مَ مارِجِ مِيرَ، ٿُنهِنجو پَهرِيون ئِي پُورو ٿِئو.

Zahri Interpretation

Shah Abdul Latif again describes the Divine (‘ساجَنَ’ – Beloved) as possessing fierce, eagle-like eyes and ‘تِکا تِيرَ’ (keen arrows), emphasizing His power and authority. The poet notes that with ‘اِنَهِيءَ سِينگ سين’ (with such a bow), many ‘فَقِيرَ’ (faqirs, ascetics or Sufi seekers) have been wounded. These faqirs are not physically injured but spiritually shaken, overwhelmed by the Divine’s gaze and tests. When the poet pleads, ‘ٻِئو مَ مارِجِ مِيرَ’ (Strike not again, O Master), he acknowledges that the first ‘arrow’—the first encounter with Divine love or hardship—was enough to bring transformation. The speaker fears further tests and asks for mercy, revealing human vulnerability. In Zahri terms, the poem highlights the overwhelming effect Divine love can have on seekers, including the deep spiritual exhaustion accompanying it. The protagonist is the faqir, a devotee who, like Shah Latif himself, confesses the soul’s deep wounding at the hands of Divine majesty.

Batni Interpretation

In this poem, Shah Latif speaks from the heart of one who has already endured the blow of Divine encounter. The ‘eagle’s sharpness’ and ‘keen arrows’ symbolize not violence but the sudden clarity that sears through distraction. The faqirs wounded are not martyrs of pain, but of insight—those whose hearts have been made bare. The poet’s plea, ‘Strike not again,’ reflects spiritual saturation: the soul has reached its limit, changed so profoundly that no further strike is needed. This is not about fear, but reverence for what has already been unveiled. Shah Latif reminds us that sometimes, one moment of true contact with the Divine reshapes a life entirely—what follows is silence, awe, and the weight of what one has seen.

YMK-D09-B06

Line-by-Line Translation	Sindhi Text
You shot arrows with Your eagle-like eyes,	عُقابِي اَکِيُنِ سين، تِيرَ چَلايا تو،
Strike again only the one whose first (strike) was incomplete.	ٻِئو مَرُ ماريِ سو، جَنهِن جو پَهرِيون پُورو نَہ ٿِئي.

Zahri Interpretation

Shah Latif addresses the beloved, metaphorically depicting their eyes as 'عُقابِي اکيُنِ' (eagle-like eyes), highlighting the sharpness and precision of the beloved's gaze that inflicts emotional wounds upon the lover. The 'تِيرَ' (arrows) symbolize emotional pain or suffering, an idea commonly found in rural Sindhi poetic imagery, reflecting both physical and metaphorical battles. Shah Latif advises the beloved to reserve additional arrows only for those unaffected by the initial strike, indicating the potency and completeness of the beloved's first gaze. This depiction aligns with Sindhi cultural narratives of longing and separation, resonating with stories like Sasui and Punhoon, emphasizing the intensity and irrevocability of emotional wounds inflicted by the beloved.

Batni Interpretation

Shah Latif unveils a subtle spiritual teaching: the Divine gaze ('عُقابِي اکيُنِ' – eagle-like eyes) is not just majestic but decisively transformative. The 'تِيرَ' (arrows) represent moments of inner awakening that pierce through the veils of ego. The poet warns that those truly touched by the Divine require no further trials—such souls are already stirred, their path redirected. This brief encounter is like a divine flash of insight that reorients one's entire being. Rather than dwelling on repeated tests, Shah Latif affirms the sufficiency and power of initial revelation—a single strike is enough to awaken the heart to its true quest.

YMK-D09-B07

Line-by-Line Translation	Sindhi Text
If He sets the arrow upon the bow, then hold your chest as a shield,	جَي هُو پائِين ڪانُ ڪَمانَ ۾، تَہ سِينو سِپَرَ رَکُ،
On your face, taste the Beloved's deep wounds, their sharp sting,	مُنهَن ۾ مَحبُوبَنِ جا، چاکَ چُٹِکا چَکُ،
Feel no doubt about the gallows; become a lover—then you'll stand.	سُورِي پانءَ مَ شَکُ، عاشِقُ ٿِيءُ تَہ اُبَهين.

Zahri Interpretation

Shah Abdul Latif offers bold and confrontational imagery to portray the experience of intense love. If the Beloved 'sets the arrow upon the bow', the seeker must 'hold your chest as a shield', showing full readiness for sacrifice. This is no metaphorical surrender—it suggests real suffering on the path of love. The command to 'taste the Beloved's deep wounds' on one's face implies that the lover must be willing to wear these marks openly, without shame. The final line advises, 'Feel no doubt about the gallows'; in other words, a true lover does not fear death or disgrace. In the rural and historical context of 18th-century Sindh, this evokes the bravery of Sufi fakirs and rebels like Shah Inayat, who accepted martyrdom rather than compromise their love for the Divine. The protagonist here is the عاشقُ (lover), whom Shah Latif calls to unwavering surrender in the face of Divine hardship.

Batni Interpretation

Shah Latif uses intense spiritual symbols to speak of readiness before the Divine will. The 'ڪانُ ڪَمانَ' (arrow on the bow) signals an impending test, and the call to 'سِينو سِپَرَ' (hold chest as a shield) points to spiritual courage. Rather than simply enduring pain, the seeker is invited to meet it with conscious presence. The 'چاڪَ ڇُڻِڪا' (deep wounds) are not physical but inner ruptures that awaken the heart. To approach the 'سُورِيَ' (gallows) without doubt reflects not only fearlessness but trust in the unseen journey of the soul. In Shah Latif's vision, the lover is not a passive sufferer but an active participant in their transformation, standing firm where others might fall.

YMK-D09-B08

Line-by-Line Translation	Sindhi Text
If He places the arrow in the bow, then offer your chest as a shield,	جَي هُو پائِنِ ڪانُ ڪَمانَ ۾، تَہ سِينو سِپَرَ ڏيجِ،
Receive courageously the strikes from the beloved upon your face,	مُنهَن ۾ مَحبُوبَنِ جا، جهاڻُو ٿِي جَهليجِ،
Yield not a single step back; become a lover—then you'll stand.	پاهان پَڇَ مَ ڏيجِ، عاشِقُ ٿِيءُ تَہ اُبَهين.

Zahri Interpretation

Shah Abdul Latif uses martial and honour-bound language familiar to rural Sindh's warrior and ascetic ethos. When the Beloved 'places the arrow in the bow', the poet instructs to 'offer your chest as a shield', meaning one must be ready to face harm without resistance. The lover should accept the Beloved's strikes directly 'upon your face', with 'جهاڻُو' (bravery or simplicity), suggesting childlike surrender or fearless devotion. The line 'پاهان پَڇَ مَ ڏيجِ' (yield not a single step back) is a powerful image of persistence. In this Zahri view, the poem calls for absolute courage and loyalty on the path of love. The protagonist is the عاشقُ (lover), who must remain unwavering in the face of divine trials. This also reflects the cultural image of faqirs in Sindh who carried their suffering as signs of love for God and wore their trials with dignity, never turning back from the path.

Batni Interpretation

Spiritually, this poem calls the seeker to a posture of fearless receptivity. The 'ڪانُ ڪَمانَ' (arrow in the bow) is not only a symbol of divine testing but also of attention—a sign that the Beloved has turned His gaze upon the seeker. 'Offering your chest' signifies presenting the inner self without protection or resistance. The 'strikes from the beloved' awaken hidden faculties of the soul, stripping it of pride and illusion. Shah Latif's message is clear: spiritual growth demands resolve. The instruction to 'not yield a step' is about staying anchored in love's path, even when challenged, because actual standing begins when all escape ends.

YMK-D09-B09

Line-by-Line Translation	Sindhi Text
If He sets the arrow upon the bow, then willingly offer your chest,	جَي هُو پائِنِ ڪانُ ڪَمانَ ۾، تَہ نَئِي ڏِجي سِينو،
Hold no resentment when you arrive at the beloved's door.	ڪِجي نَہ ڪِينو، وَڃِي دَرِ دوسِتَنِ جي.

Zahri Interpretation

Shah Latif instructs the lover to embrace suffering inflicted by the beloved's harshness courageously, symbolized by 'ڪانُ ڪَمانَ' (arrow placed upon the bow). He advises willingly accepting emotional wounds, cautioning against resentment ('ڪِينو') when visiting the beloved ('دَرِ دوسِتَنِ جي' – the beloved's doorstep). This notion aligns closely with the traditional Sindhi cultural narrative of uncomplaining acceptance of hardship in love. This also resonates with Islamic principles of patience (صبر) and forgiveness, underscoring the ethical imperative to avoid bitterness or ill feelings even when deeply hurt or rejected by the beloved.

Batni Interpretation

Shah Latif presents a spiritual state where the seeker stands at the beloved's threshold with no trace of resentment or ego. The 'ڪانُ ڪَمانَ' (arrow on the bow) again symbolizes divine engagement, yet this time the focus is not on endurance, but purity of heart. To offer the chest without resistance and to reach the 'دَرِ دوسِتَنِ جي' (door of the beloved) without complaint is a gesture of utter transparency. The trial is about pain and releasing the inner grievance that distances one from the Divine. This moment, free of entitlement or bitterness, reflects not fana in struggle, but the silent peace of nearness to the Friend.

YMK-D09-B10

Line-by-Line Translation	Sindhi Text
Placing the arrow on the bow, my Lord, do not strike me,	پائي ڪانُ ڪَمانَ ۾، مِيان مارِ مَ مُون،
You reside within me; your arrow may strike yourself.	مُون ۾ آهِين تُون، مَتان تُنهِنجو ئِي توکي لڳي.

Zahri Interpretation

Shah Latif addresses God directly ('مِيان'—my Lord), imploring mercy and cautioning against striking him with 'ڪانُ ڪَمانَ' (the arrow on the bow), symbolizing painful tests and hardships. The verse articulates a profound principle from Islamic thought: the nearness of God to the believer as affirmed in the Quran— "We are closer to him than [his] jugular vein" (Quran, 50:16). Shah Latif illustrates an intimate relationship where harming the devotee equates to hurting oneself. This appeal aligns culturally with rural Sindhi traditions, emphasizing deep personal devotion, where the divine and devotee are seen as inseparable in their bond of love.

Batni Interpretation

Shah Latif speaks to the inward realization of inseparability between the seeker and the Divine. The phrase ‘مُون مَنجِھ آھِين نُون’ (You reside within me) expresses a state where the spiritual traveller no longer sees the Divine as distant. The plea to avoid being struck is not fear-driven but reflects an awakened state where harming the self harms the sacred trust within. The ‘arrow’ becomes a metaphor not of punishment, but of divine intensity that tests the heart’s readiness for truth. This is not a call for avoidance, but for mercy upon the intimate bond between soul and Source—a subtle moment of spiritual tenderness rather than annihilation.

YMK-D09-B11

Line-by-Line Translation	Sindhi Text
His aimed arrow flies, needing no guidance for its perfect strike;	ڪَيو ڇَڏِينِ ڪانُ، هَڏِ نَہ هَٿائِينِ ٽا ۽
Whoever becomes the target, the first shot alone makes them complete.	ڀِڳا جَي نِشانُ، تَہ پِھرِين سين پُورا ھُٹا ۽

Zahri Interpretation

Shah Abdul Latif describes the Divine as an infallible archer—once the arrow is released from the bow (‘ڪَيو ڇَڏِينِ ڪانُ’), it never misses its mark (‘هَڏِ نَہ هَٿائِينِ ٽا’). In Zahri terms, this refers to God’s

precise justice and absolute control over human destiny. The one who is chosen as 'نِشانُ' (the target) experiences the full impact in the very first encounter ('پِهرِيين سين پُورا هُڻا'). This verse draws on rural hunting imagery familiar to 17th-century Sindh, where a perfect hunter needed only one shot. Similarly, the Divine does not act in vain; His trials, guidance, or mercy are exact and transformational. The protagonist here is the believer or devotee who has been "struck" by divine grace or divine trial, needing no repetition, for the first blow is already spiritually complete.

Batni Interpretation

Shah Latif alludes to a mystical moment where Divine presence reveals itself in a flash that forever changes the seeker. The 'arrow' symbolizes not harm but the decisive touch of truth that directly bypasses logic and pierces the self. The phrase 'پِهرِيين سين پُورا هُڻا' (made complete in the first shot) expresses that one true encounter with the Divine leaves no need for further proof or repetition. Transformation happens entirely in that first contact. In this silent precision, Shah Latif highlights the immediacy of spiritual realization once the heart is truly ready.

YMK-D09-B12

Line-by-Line Translation	Sindhi Text
I remain standing at the spot where I was first struck,	لوڙِي جِتِ لڳومِ، اُتي اُيو آهِيان،
Beloved, in your mercy, kindly strike another arrow at me.	سُورِهُ پِرِين سَندومِ، مَنَ ٻاجهائي ٻِئو هَڻي.

Zahri Interpretation

Shah Latif vividly portrays the resilience of a devoted lover who was struck once by the beloved's painful arrow ('تِيرَ'), remains resolute, awaiting more. The lover's decision to remain standing ('اُيو رَهان') symbolizes unyielding commitment despite suffering. Shah Latif requests the beloved's mercy ('ٻاجهَ'), paradoxically through another arrow, highlighting the idea prevalent in Sufi imagery that true lovers embrace pain willingly as proof of devotion. The Islamic ideal of sabr (patience) and steadfastness under trials resonates with Hadith teachings emphasizing patience as a virtue.

Batni Interpretation

Shah Latif expresses the mystic's willingness to remain vulnerable at first awakening. Standing still where the arrow struck, the seeker embraces the initial moment of Divine touch and opens themselves to being further refined through repeated trials. The plea for another arrow reflects an inner longing to deepen the connection, not escape the pain. Rather than seeking escape, the mystic seeks continuity, accepting that love's truth is gradually revealed through affliction, and attachment to the self is quietly surrendered.

YMK-D09-B13

Line-by-Line Translation	Sindhi Text
In the battlefield of love, become a lover quietly,	مَحَبتَ جي مَيدانَ ۾، عاشِقَ ٿِيءُ آڇامُ،
Face-on the sharp pains, the Sayyid says, arrows will inflict completely,	سَمُهان سَلَ سَيِّدُ چئي، ڪَندَءِ تِيرَ تَمامُ،
Do not utter a word, lest you become distant from the beloved.	ڪَهِجِ ڪو مَ ڪَلامُ، جِمَ دوسِتَنِئُون دُورِ ٿِيين.

Zahri Interpretation

Shah Abdul Latif sets love as a battlefield (‘مَحَبتَ جي مَيدانَ’), not of swords and shields, but of silent endurance. He instructs the lover to enter this field ‘quietly’—with humility and without complaint. The ‘arrows’ here are symbolic of hardships and emotional wounds which must be faced ‘سَمُهان’ (face-on), indicating that the trials of love are inevitable and must be endured fully. ‘Sayyid’ (referring to the noble or spiritual guide) warns that expressing even a word of complaint (‘ڪَهِجِ ڪو مَ ڪَلامُ’) may cause separation from the Beloved. This reflects a Zahri reading rooted in Sufi ethics and rural Sindhi culture, where patience (*sabr*) and silence (*sukut*) are marks of true spiritual maturity. The protagonist is the seeker or عاشقَ, advised to remain silent in suffering to remain close to the Beloved.

Batni Interpretation

This verse expresses a spiritual discipline where the seeker enters the inner arena of love without protest or pride. The phrase 'عاشِقَ ٿِيءُ آچامُ' (become a lover quietly) reflects a subtle transformation, accepting each inner trial without broadcasting one's pain. The arrows are signs of Divine presence, cutting through illusion and awakening sincerity. Actual nearness arises not from dramatic expression, but from inward stillness. Shah Latif guides the seeker away from reaction and into silent readiness, where speech fades, and presence with the Beloved deepens without words.

YMK-D09-B14

Line-by-Line Translation	Sindhi Text
Stepping into the battlefield of love, I place my foot,	مَحَبتَ جي مَيدانَ ۾، اَچي پيرَ پئانِ،
Being beheaded, body severed—these are my adornments,	سِرَ وَڍَڻُ ڏَڙَ ڏارَ ڏَرَڻُ، اِيءِ سِينگارَ سَندانِ،
I have witnessed heads willingly offered to the beloved.	ڏِيندا مُون ڏِنانِ، مَٿا، مَحبُوبَنِ لَئِي.

Zahri Interpretation

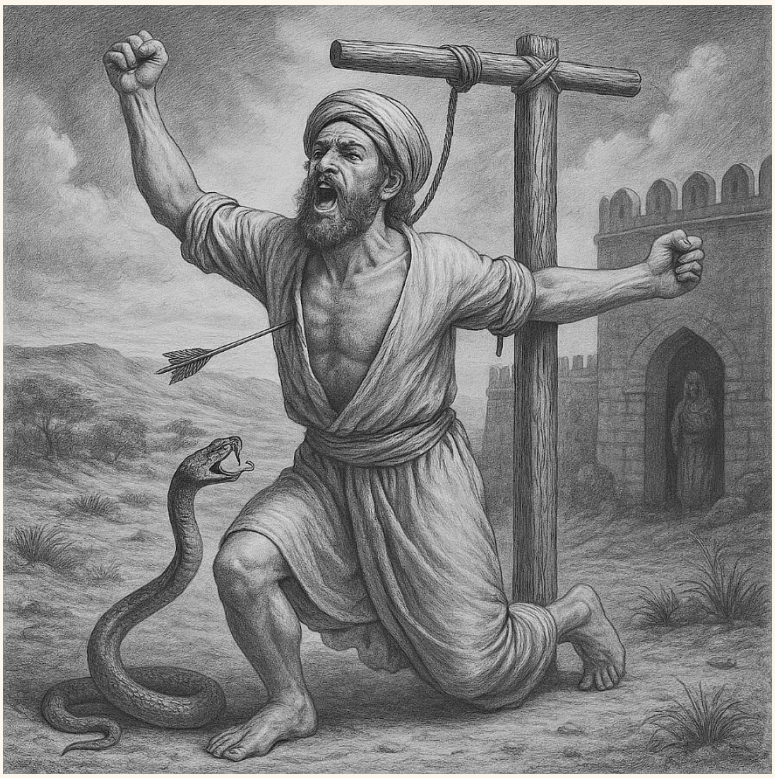
Shah Latif evokes a striking rural image of honour-driven love by presenting the seeker who steps into the 'مَحَبتَ جي مَيدانَ' (battlefield of love) not quietly but decisively. The battlefield is not a space of silent endurance as in earlier verses, but a site of ritualized self-offering. The acts of 'سِرَ وَڍَڻُ ڏَڙَ ڏارَ ڏَرَڻُ' (beheading and dismemberment) are not metaphors of suffering alone but symbols of pride and beauty— 'سِينگارَ' (adornments)—in Sindhi heroic culture. Shah Latif reflects the ethos of folk devotion, where lovers consider such sacrifices not losses but emblems of sincerity. The protagonist is a committed seeker who embraces hardship to attain nearness to the beloved, echoing not passive patience but active valour shaped by Islamic and rural Sindhi ideals.

Batni Interpretation

Spiritually, this poem encodes the seeker's inner detachment from selfhood. The 'beheading' and 'body severance' symbolize the discarding of identity layers—attachments, pride, ego—offered willingly in the spiritual quest. Shah Latif uses the phrase 'اِيءِ سِينگارَ سَندانِ' (these are my adornments) to suggest that losing the self becomes a luminous state, not a loss. Entering 'مَحَبتَ جي مَيدانَ' (battlefield of love) marks the soul's bold entry into Divine presence. Unlike the silent resignation of earlier verses, this is an intentional unveiling—a sacred unveiling of one's inner being. Here, transformation happens not by escape from pain but by facing it as an offering that beautifies the spirit.

YMK-D09-B15

Line-by-Line Translation	Sindhi Text
In Love's arena, let your proclamation loudly ring,	مَحَبتَ جي مَيدانَ ۾، ڪَرِ پَڙاڏو پَٽُ،
Head on the gallows, torso on battlements—yet speak no word of flaw or sting,	سِرُ سُوريءَ ڏَڙُ ڪُنگرِين، مَڇُ ڪُچِين ڪَٽُ،
Love is an absolute serpent; true knowledge comes but from its sting.	عِشقُ نانگُ نِيَٽُ، خَبَرَ کاڏَنِ کان پَوي.



Zahri Interpretation

Shah Abdul Latif vividly portrays love as a battlefield of spiritual commitment and personal cost. He begins with a bold challenge: 'let your proclamation loudly ring' in 'Love's arena' ('مَحَبتَ جي مَيدانَ'), encouraging the seeker to declare their love publicly and with conviction. Yet he also warns that true love involves suffering. The imagery of 'head on the gallows' and 'torso on battlements' suggests total sacrifice and vulnerability, and still, one must 'speak no word of flaw or sting'—that is, no complaint. The last line defines 'عِشقُ' (love) as a 'serpent' whose bite leads to wisdom. This poetic metaphor, in Zahri terms, reflects how enduring love's pain leads to understanding. The protagonist is the true عاشقُ (lover) who accepts pain as the price of unwavering devotion.

Batni Interpretation

Spiritually, Shah Latif reveals how love reshapes the seeker's entire being. The call to 'proclaim in Love's arena' points to a courageous interior awakening, not just outward declaration. 'Head on the gallows, torso on battlements' reflects a willingness to bear humiliation, judgment, and inner breaking. Remaining silent in pain ('speak no word of flaw or sting') reflects deep trust in the Beloved's purpose. The 'serpent' of love is a fierce but sacred force—it strips away illusions and initiates the seeker into a higher awareness. This is not mystical death alone, but a raw, transformative surrender that marks the crossing into awakened insight. Here, knowledge is not taught—it is tasted through endurance.

YMK-D09-B16

Line-by-Line Translation	Sindhi Text
In the battlefield of love, do not concern yourself with your head.	مَحَبتَ جي مَيدانَ ۾، سِرَ جو ڪَرِ مَ سانگُ،
Mount the gallows of the beloved, and be known as a brave lover.	سُورِيءَ سُپَيرِيَن جي، چَڙُهِ ٿِيين چانگُ،
Love is a snake; only those who have been bitten know its effect.	عِشقُ آهي نانگُ، خَبَرَ کاڌَنِ کان پَئي.

Zahri Interpretation

Shah Latif compares the path of divine love to a battlefield where the seeker must be ready to sacrifice everything, including their own life. The phrase 'مَحَبتَ جي مَيدانَ' (battlefield of love) signifies the intense struggle and trials that one must endure in the pursuit of true love. The image of the gallows, 'سُورِيءَ سُپَيرِيَن جي' (gallows of the beloved), suggests martyrdom, a concept deeply ingrained in Sufi traditions, where dying for the beloved (symbolizing God) is seen as the highest form of devotion. The last line, 'عِشقُ آهي نانگُ' (love is a snake), emphasizes that only those who have genuinely experienced love can understand its depth, pain, and transformative power. This aligns with fana (self-annihilation), where the seeker loses their identity in divine love.

Batni Interpretation

Shah Latif deepens the metaphor of love's battlefield into an inner trial of courage. The instruction not to worry about the 'head' alludes to abandoning personal safety and control, qualities of the lower self that resist transformation. Mounting the 'gallows of the beloved' means confronting the truth without fear or hesitation, even if it costs everything. The serpent of love here is not merely a destroyer of the self, but a revealer of hidden states. Its bite awakens the heart's deeper capacities—clarity, stillness, and surrender. Shah Latif suggests that one can only perceive love's real weight through this inner piercing. This is not a doctrine, but a mystical experience known only to those who dare to walk this path fully.

YMK-D09-B17

Line-by-Line Translation	Sindhi Text
In the battlefield of love, do not concern yourself with your head.	مَحَبتَ جي مَيدانَ ۾، سِرَ جو سانگُ مَ ڪَرِ،
Latif says: Take off your head and place it before the Beloved.	لاهي سِرُ لَطِيفُ چئَي، دوسِتَنِ اڳِيان ڏَرِ،
Love is a terrible snake; only those bitten by it know its effect.	عِشقُ نانگُ اَٻَرِ، خَبَرَ کاڏَنِ کان پَئَي.

Zahri Interpretation

Shah Latif presents love's path as a space where hesitation has no place. The command 'سِرَ جو سانگُ مَ ڪَرِ' (do not concern yourself with your head) signals a call for fearless surrender. 'لاهي سِرُ' (remove your head) deepens this by making sacrifice a deliberate gesture of devotion, and placing the head before the Beloved shows readiness to offer one's most prized possession for the sake of love. The 'terrible snake' ('نانگُ اَٻَرِ') in the final line captures how real love bites deep—it is intense, unpredictable, and beyond casual understanding. The poem reflects Sindhi culture's rural and spiritual values, where honour, truth, and devotion demand full commitment.

Batni Interpretation

This poem speaks of a seeker's inner leap into sacred vulnerability. To 'take off your head' is to set aside the false self—layers of control, fear, and pride. Lying before the Beloved is a mystical posture of trust, where the seeker yields without negotiation. The 'terrible snake' represents the searing force of divine love—its sting dismantles illusions and initiates the seeker into a purer state of being. Unlike ordinary suffering, this pain is revealed rather than destroyed. Shah Latif's teaching here is not about erasing the self through terminology, but about surrender as the door to a more profound knowing. It is the raw intimacy of love that transforms.

YMK-D09-B18

Line-by-Line Translation	Sindhi Text
Leap into the battlefield of love, throw yourself into it.	مَحَبتَ جي مَيدانَ ۾، ڪُڌِي پَئُ ڪاهي،
Abandon concern for your very soul—the Lahuti removes such ties,	جَڏِ سانگو اَرواحَ جو، لاهُوتي لاهي،
Love is a snake; only those bitten by it know its effect.	عِشقُ نانگُ آهي، خَبَرَ کاڏَنِ کان پَئَي.

Zahri Interpretation

Shah Abdul Latif calls the seeker to take a bold, fearless leap into 'مَحَبتَ جي مَيدانَ' (the battlefield of love), urging total commitment without hesitation. The line 'throw yourself into it' reflects the physical and emotional vulnerability expected of the lover. He advises to 'abandon concern for

your soul,' showing that true love demands sacrifice of even one's deepest self-preservation. The term 'لاهُوتِي' refers to the spiritual being who transcends concern for the material soul (*arwaḥ*), inviting us to a state beyond fear or attachment. Finally, by saying 'Love is a snake,' Shah Latif uses a common Zahri image for danger and pain; yet it's a pain that transforms. Only those who've been 'bitten'—who've tasted true love—understand its mystery. In the Zahri reading, the protagonist is the 'عاشقُ' (lover) who must leap in and surrender all, including fear, status, and the soul's comfort, to reach the Beloved.

Batni Interpretation

This verse opens a deeper doorway into the mystic's path of inner unbinding. To 'leap into the battlefield' is to step into the realm of sacred exposure, where no shield of ego remains. The Lahuti (one who dwells in Divine proximity) signifies the soul's passage beyond identity and fear, having shed the illusion of separateness. The so-called 'snake' of love here is not danger, but divine radiance—it strikes only to awaken. Its sting strips the seeker of borrowed selves, revealing the essence of *ma'rifah* (divine knowing). In Shah Latif's Batni vision, love is a sacred unravelling, not a violent death, but a holy reformation. This is not a tale of suffering for suffering's sake, but of transformation through surrender, where the soul reclaims its origin in the Beloved's nearness.

YMK-D09-B19

Line-by-Line Translation	Sindhi Text
What is the nature of love's battlefield?	مَحَبتَ جي مَيدانَ ۾، ڪِي جو آهي رَنگ،
Many deceivers have come and gone, only the true ones uphold their honor in love.	ڪوڙِين وِئا ڪيترا، نِينهَن نِباهي نَنگُ،
Love is a remorseless snake; only those bitten by it know its effect.	عِشقُ نانگُ نِسَنگُ، خَبَرَ کادَنِ کان پَئي.

Zahri Interpretation

Shah Latif portrays love as an intense battlefield where only the sincere can endure. The opening line, 'مَحَبتَ جي مَيدانَ ۾، ڪِي جو آهي رَنگ' (What is the nature of love's battlefield?), raises a question about the true essence of love. He then contrasts the false lovers—those who enter love insincerely—with the true ones who remain steadfast. The phrase 'ڪوڙِين وِئا ڪيترا' (many deceivers have come and gone) reflects how many claim devotion but fail the test of endurance. True lovers, however, uphold their *nang* (honour), a deeply respected concept in Sindhi culture, signifying integrity and loyalty. The final verse likens love to a 'نانگُ نِسَنگُ' (remorseless snake), reinforcing the idea that only those who have deeply experienced love's trials can understand its transformative power. This poem aligns with the Sufi principle that divine love is not for the weak-hearted—it demands sincerity, patience, and perseverance.

Batni Interpretation

This poem invites the seeker into introspection, asking what it truly means to walk the path of divine love. The battlefield is not just an outer image—it mirrors the soul's inner unrest between pretense and sincerity. False lovers wear the robes of devotion but lack inner integrity. In contrast, those who guard their '*nang'* (honour) embody *sidq* (truthfulness) and inner alignment with the Beloved's will. The 'remorseless snake' represents the intensity of love that strips away all pretensions, leaving only what is real. Shah Latif's message here is that the path cannot be imitated—it must be lived with unwavering resolve and inner coherence.

YMK-D09-B20

Line-by-Line Translation	Sindhi Text
In the arena of Love, this is no game for the weak of heart;	مَحَبتَ جِي مَيدانَ ۾، رَکَنِ ڪانِهي راندِ،
Before the Beloveds, countless who treated it as play have perished.	مَعشُوقَنِ مَهاندِ، لکين لِيلائي مُئا.

Zahri Interpretation

Shah Abdul Latif opens with a stark declaration: the 'مَيدانَ' (arena) of 'مَحَبتَ' (love) is not for the faint-hearted or those seeking amusement. The word 'رَکَنِ ڪانِهي راندِ' clearly warns that love is no trivial affair or playful pastime. It demands seriousness, endurance, and sincerity. In the second line, he reminds us that even those who approached the 'مَعشُوقَنِ' (Beloveds) lightly—those who saw it as 'لِيلائي' (a game)—have perished in vast numbers. This moral and cultural warning is rooted in 17th-century Sindhi Sufi culture: love of God, or any deep commitment, must not be treated with carelessness. The seeker who enters the path without reverence and resolve cannot survive its trials. The protagonist here is the sincere عاشقُ (lover) who understands that the path of divine love demands everything and gives no room for mock devotion.

Batni Interpretation

On a deeper level, Shah Latif warns against spiritual laziness masked as devotion. The 'arena of love' is the soul's testing ground, where every illusion is stripped away. Those who approach the path casually, as if playing a game, cannot survive the weight of love's demands. When he says they 'perished before the Beloved,' he speaks of inner collapse—when one's ego cannot withstand the intensity of divine longing. Shah Latif's Batni message is that true love will not tolerate half-measures. Only the heart that has emptied itself of pride and pretension can remain standing in this sacred trial.

YMK-D09-B21

Line-by-Line Translation	Sindhi Text
In the arena of Love, this is no game for the weak of heart;	مَحَبتَ جي مَيدانَ ۾، رَڪَنِ ناهي راندِ،
The Beloved's chosen, through unity, prevail; the [merely] powerful cannot, says Sayyid.	حَبِيبَنِ هيڪاندِ، سَگَهنِ ٿِيي نَہ سَيِّدُ چئَي.

Zahri Interpretation

This verse of Shah Abdul Latif Bhittai reflects his deep grounding in both Islamic teachings and the cultural context of the 17th-18th century Sindh. In 'مَحَبتَ جي مَيدانَ ۾، رَڪَنِ ناهي راندِ' (In the arena of Love, this is no game for the weak of heart), Shah Latif is directly addressing the seriousness of the path of divine love. This is not mere emotional sentiment—it alludes to *mujāhada* (spiritual struggle). The use of the word 'مَيدانَ' (arena) evokes the battlefield metaphor common in Sufi and Islamic imagery, comparable to the concept of jihad al-nafs (struggle against the lower self). The following line, 'حَبِيبَنِ هيڪاندِ، سَگَهنِ ٿِيي نَہ سَيِّدُ چئَي' (The Beloved's chosen, through unity, prevail; the [merely] powerful cannot, says Sayyid), implies that mere external power or status is insufficient—only those chosen and unified in love for God can endure. The protagonist here is the *muḥibb* (lover/seeker), and Shah Latif (referring to himself as "Sayyid") distinguishes between divine election ('حَبِيبَنِ'—the beloved's chosen) and worldly capacity.

Batni Interpretation

Here, Shah Latif goes beyond personal striving and draws attention to divine selection. The 'arena of love' is not entered by willpower alone—it is a space opened by grace. When he says 'حَبِيبَنِ هيڪاندِ' (The Beloved's chosen are united), he affirms that profound inner coherence, not status or strength, leads to spiritual success. Unified individuals are not merely devout but inwardly harmonized with divine will. The line 'سَگَهنِ ٿِيي نَہ' (the powerful cannot prevail) underscores that the ego's force cannot break open love's mysteries. Shah Latif's Batni insight is that actual arrival is not seized, but received—with humility, inner unity, and divine favour.

YMK-D09-B22

Line-by-Line Translation	Sindhi Text
Love is not a game, as the naive may think.	عِشقُ نَہ آهي راندِ، جِيئَن ڪِي ڪَنِس ڳَڀَرُو،
It shatters the body, mind, and soul.	جِيءَ جُسي ۽ جانِ جِي، ڀَڃي ٿو هيڪاندِ،
Throw your head on the spear-point, so that it splits in two.	سِسِي نيزي پاندِ، اُڇَلِ تَہ اَڌَ ٿِئي.

Zahri Interpretation

Shah Latif warns that love is not a trivial pursuit for the weak-hearted. The phrase 'عِشقُ نَہ آهي راندِ' (love is not a game) emphasizes that divine love is not for amusement. It demands total

commitment, as expressed in 'جِيءَ جُسي ۽ جانِ جِي' (it shatters the body, mind, and soul), signifying the physical, emotional, and spiritual toll it takes on the seeker. The imagery of 'سِسِي نيزي پاندِ' (throw your head on the spear-point) symbolizes ultimate self-sacrifice. This reflects the concept of martyrdom in love, where the lover must be willing to endure suffering for the Beloved. This aligns with the Sufi principle that genuine seekers must renounce their ego and worldly desires. Shah Latif's words remind us that love demands complete surrender—one must be prepared to lose oneself entirely in devotion.

Batni Interpretation

This poem uses sharp physical imagery to illustrate the inner cost of true love. To 'shatter the body, mind, and soul' is not mere hyperbole—it reflects how fundamental transformation uproots comfort, identity, and control. Placing one's head on the spear shows how love demands more than words: it calls for total exposure, vulnerability, and the collapse of self-made defences. Shah Latif teaches that spiritual maturity is not polished or poetic but raw, personal, and often painful. Here, the journey is not upward into ideals, but downward into one's deepest undoing, where only what is real survives.

Dastan 10: Inner Path

Dastan Introduction

This Dastan, nestled within the melody of Sur Yaman Kalyan, offers profound insights into the "Inner Path"—a spiritual way of being that Shah Latif saw as essential for anyone seeking truth and closeness to the Divine. His poetry, composed in the 17th-century Sindhi milieu, draws its strength from the everyday life of rural Sindh—its landscapes, people, and deep-rooted Sufi traditions—transforming simple observations into universal spiritual lessons.

In these verses, Shah Latif acts as a gentle yet firm guide, cautioning the seeker against the pitfalls of superficiality and outward display. He speaks of a love for the Divine that is best kept *g'ujho* (secret), warning that to repeatedly and foolishly go to the Beloved's door or to *ujuh ma avaa'ee* (wander towards the Loved One's neighbourhood) without inner resolve is futile. True devotion, he suggests, is a quiet, sincere affair, and sharing its delicate secrets with *vaat'aaru'an* (passersby) is like being *alarr* (inexperienced) and risking its sanctity.

A central theme is the transformative power of *soor* (suffering). Shah Latif reframes hardship not as a curse, but as a divine test, a means through which *sooran surhaa'ee* (joy from suffering) can emerge. Just as one seeks a *tabeeb* (physician) when the body is afflicted, spiritual anguish necessitates turning to a *Murshid* (spiritual guide) or the Divine Healer. This pain, paradoxically, can be "sweet for the lovers," for it is through such trials, ordained by *qismat* (fate), that the soul is refined and brought closer to the Beloved.

The Dastan repeatedly emphasizes the virtue of *sabr* (patience) and humility. Shah Latif advises us to learn from the earth itself, which endures being carved yet offers life-giving water. He urges the seeker to avoid *dammar* (wrath) and argument, for "the argumentative achieve no good; the patient enjoy sustenance in their homes." Instead, one must cultivate inner stillness, "silence the ego," and remove deceit and pride from the heart. This path of restraint and *adab* (respectful conduct) is not one of weakness, but of profound strength and wisdom, leading to divine honour.

Furthermore, Latif speaks eloquently of the *sang* (bond or connection) with the Divine. This bond is a precious "wealth" to be preserved with every breath, even if the Beloved seems distant. The path of *faqiri* (spiritual poverty or renunciation) is arduous, and once the "wine" of the Divine *maykhano* (tavern) is tasted, there is no turning back; the seeker is inextricably bound. Even life's complex "knots," which intellect and force cannot undo, must be approached with surrender and trust rather than frantic effort.

Through vivid imagery—the abandoned ox, the shifting fortunes of lowlands and highlands with rain, the tightly pulled string, the half-loosened knot—Shah Latif paints a picture of a spiritual journey that demands unwavering faith, profound patience, and deep introspection. This Dastan is a timeless map for navigating the complexities of the human heart and its yearning for the Divine, urging us to walk the "Inner Path" with quiet dignity, resilience, and an open heart.

۞۞۞ *Verses of the Dastan* ۞۞۞

YMK-D10-B01

Line-by-Line Translation	Sindhi Text
It is foolish to go again and again to the Beloved's door,	هَرَهَرَ هَرَ رائِي وَڃَڻُ دَرِ دوسِتَنِ جي،
Do not wander aimlessly towards the Loved One's neighborhood,	پاڙِي ڏانهَن پِرِيَنِ جي، اُڃُھ مَ اَوائِي،
Being inexperienced, do not reveal your inner words to passersby,	اَلَڙِ ٽِي مَ آڇِ ٿُون، واٽاڙُوئَن وائِي،
Latif says, [this path] brings joy from suffering,	لائِيندِينءَ لَطِيفُ ڇنَي، سُوران سُرهائِي،
Speak secretly; let the matter of love be shared only kept within.	ڳُجھو ڳالَهائي، پِرتِ وَڻِجي پاڻَ مِ.

Zahri Interpretation

Shah Latif opens with a caution: ‘هَرَهَرَ هَرَ رائِي وَڃَڻُ دَرِ دوسِتَنِ جي’ (It is foolish to go again and again to the Beloved’s door), pointing to the futility of superficial repetition in devotion. ‘پاڙِي ڏانهَن پِرِيَنِ جي، اُڃُھ مَ اَوائِي’ (Do not wander aimlessly) evokes rural Sindh, where one might long for a distant beloved in the next village—yet true love requires resolve, not restlessness. ‘اَلَڙِ ٽِي مَ آڇِ ٿُون’ (Being

inexperienced, do not reveal) reflects a cultural value: modesty and restraint. Revealing love to ‘واٽاڙُوئَن’ (passersby) means risking shame and misunderstanding. Shah Latif then says, ‘سُوران سُرهائِي’ (joy from suffering), portraying suffering as a test —a central Sufi idea. The protagonist is the novice seeker, and Shah Latif warns her (or him) to guard the secret of divine longing with patience and silence.

Batni Interpretation

Shah Latif reminds the seeker that repetitive outward devotion (‘هَرَهَرَ هَرَ رائِي’) may mask a deeper egoic unrest. Actual nearness to the Beloved demands stillness, not motion. The line ‘ اُجَهِ مَ اَوائِي’ (do not wander aimlessly) warns against seeking Divine Presence without discipline. Sharing the heart’s secrets with ‘واٽاڙُوئَن’ (passersby) risks diluting their sacredness. Instead of fana, Shah Latif subtly calls for inward sincerity—a silence that protects the soul’s flame. ‘سُوران سُرهائِي’ (joy from suffering) signifies that hardship refines the soul for receptivity. The final call to ‘ ڳُجهو ڪالَهائِي’ (speak secretly) upholds an inner adab (spiritual etiquette), where love is honoured in quiet devotion. This is not just silence, but sacred concealment—the unseen current guiding the traveller beyond form.

YMK-D10-B02

Line-by-Line Translation	Sindhi Text
As long as there is no need, no physician is required.	جانُ جانُ ناهِ ضَرُورُ، تانُ تانُ ناهِ طَبِيبُ ڪو.
When pain afflicts the body, the doctor must be called.	جُسي سَرِئو سُورُ، تَہ ڪَرَ ويجُ وَرِ ٻِئو.

Zahri Interpretation

Shah Latif presents a simple yet profound truth through the metaphor of a physician. People do not seek medical help daily unless they experience pain or illness. This reflects human nature—one does not seek assistance without feeling a deep need. The verse can be understood in the rural Sindhi context, where physicians (ويجُ) were called only when suffering became unbearable. This reflects a broader reality: people often neglect spiritual guidance until they are distressed. The imagery of illness and healing is familiar to 17th-century Sindh, where communities relied on traditional healers. The poem's protagonist is ordinary, representing humanity, who only turns to solutions when suffering compels them. Shah Latif subtly suggests that just as bodily ailments require a healer, spiritual struggles require a guide.

Batni Interpretation

This verse reflects how the soul's awakening depends on a moment of deep internal urgency. The 'physician' symbolizes the Murshid (spiritual guide) and the inner capacity to recognize one's spiritual sickness. Shah Latif suggests that divine help is not sought until the veil of comfort is torn. The 'pain' here is a mercy, not punishment—it disrupts heedlessness. Rather than focus on longing or romantic metaphors, this line stresses awareness: the seeker must first realize the imbalance within. Only then can the healing journey begin. The heart becomes receptive to higher truth and realignment with Divine will through discomfort.

YMK-D10-B03

Line-by-Line Translation	Sindhi Text
For those who have accepted suffering, enduring it results in health,	سُورُ جَنِي سَرِئو، سَرِي تَنِ صِحَتَ،
Affliction is sweet for the lovers.	مِنِي مُصيبَتَ، آهي عاشِقَنِ کي.

Zahri Interpretation

Shah Latif presents a paradox: those who suffer pain ultimately attain health. In rural Sindhi life, physical endurance was necessary for survival, and overcoming hardships was seen as a test of strength. The line suggests that enduring suffering leads to eventual relief, much like a patient recovering after enduring the pain of an illness. The second line shifts the focus to love—true lovers embrace suffering as something sweet. This reflects a common theme in classical Sindhi poetry, where love is not just an emotion but a test of devotion. Just as hardships refine a person's character, trials in love deepen one's sincerity. The poem's protagonist is the lover who finds joy in

enduring pain, knowing they come closer to their beloved through patience. The imagery aligns with the broader Islamic principle of perseverance, as expressed in “Indeed, with hardship comes ease” (Quran, 94:6).

Batni Interpretation

Shah Latif expresses how endurance transforms the inner state. Here, suffering is not simply to be endured—it is a divine tool that reshapes the seeker’s heart. ‘سُورُ جَنِي سَرِئو’ (those who endure pain attain health) symbolizes a journey where pain softens pride and awakens receptivity—the ‘lovers’ welcome hardship to stay connected to what is real. Rather than seeing trials as punishment, Shah Latif invites us to see them as alignment, where even affliction becomes a form of grace. This transformation doesn’t require explanation; it reveals itself silently through the depth it leaves behind.

YMK-D10-B04

Line-by-Line Translation	Sindhi Text
Those very pains (became) healers for those who recognized the pains,	سيئِي سُورَ طَبِيبَ، جَنِي سُورَ سَجَ ڪِي،
Latif says, whatever was written 'there' (pre-ordained), that very thing comes near,	جو لِکِئو هُتِ لَطِيفُ چئَي، سوئِي ڪَنِ قَرِيبَ،
Those who were favoured by fate, they were healed by the cure.	جي نوازِئا نَصِيبَ، دارونءَ سي دُرُستُ ڪِئا.

Zahri Interpretation

In the line ‘سيئِي سُورَ طَبِيبَ، جَنِي سُورَ سَجَ ڪِي’ (Those very pains became healers for those who recognized the pains), Shah Latif affirms a core Islamic idea: that suffering is not purposeless. According to the hadith, "No fatigue, nor disease, nor sorrow... befalls a Muslim, but that Allah expiates some of his sins because of it" (Bukhari). In the rural context of 17th-century Sindh, illness and hardship were daily realities; those who reflected on them gained inner wisdom. In ‘جو لِکِئو هُتِ... سوئِي ڪَنِ قَرِيبَ’ (Whatever was written there that very thing comes near), Shah Latif refers to taqdir (divine decree). Just as crops yield what is sown, what is written in the *Lawh al-Mahfuz* (Preserved Tablet) draws near in its time. The final verse (‘جي نوازِئا نَصِيبَ...’) implies that healing comes only to those blessed by divine will (*nasib*). The protagonist is the humble, suffering soul who embraces fate patiently.

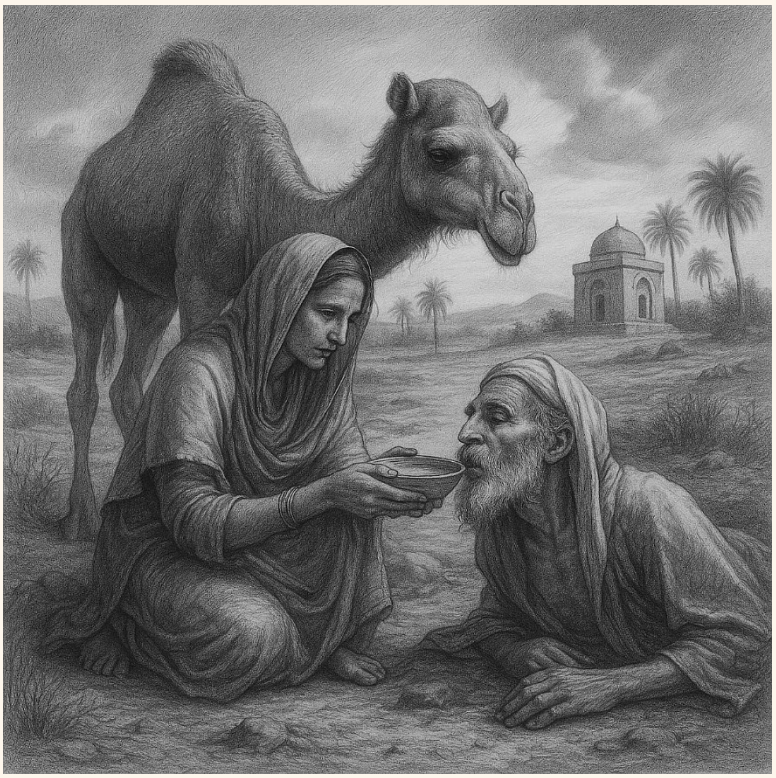
Batni Interpretation

Shah Latif reveals how pain can act as a signal rather than a punishment—an invitation to awaken. ‘Those very pains became healers’ suggests that a deeper understanding arises once the seeker recognizes hardship not as chaos but as communication. The phrase ‘whatever was written... comes near’ points to surrender: true healing comes when one stops resisting and starts witnessing. This poem is not about endurance alone but reading signs—the hidden meanings behind loss,

delay, or misfortune. Shah Latif reminds us that only inner-ready people can decode these moments and receive their quiet cure.

YMK-D10-B05

Line-by-Line Translation	Sindhi Text
If the Beloved Himself offers water, drink like a camel.	جَي پِياري پاڻَ، ڪَرَهو تي پاڻِي پِيئِي،
No one uninvited has ever reached this spring.	اَڳِي اِنَ نَيانَ، اَڻَ ڪوئِئو ڪو نَہ گِهڙِي.



Zahri Interpretation

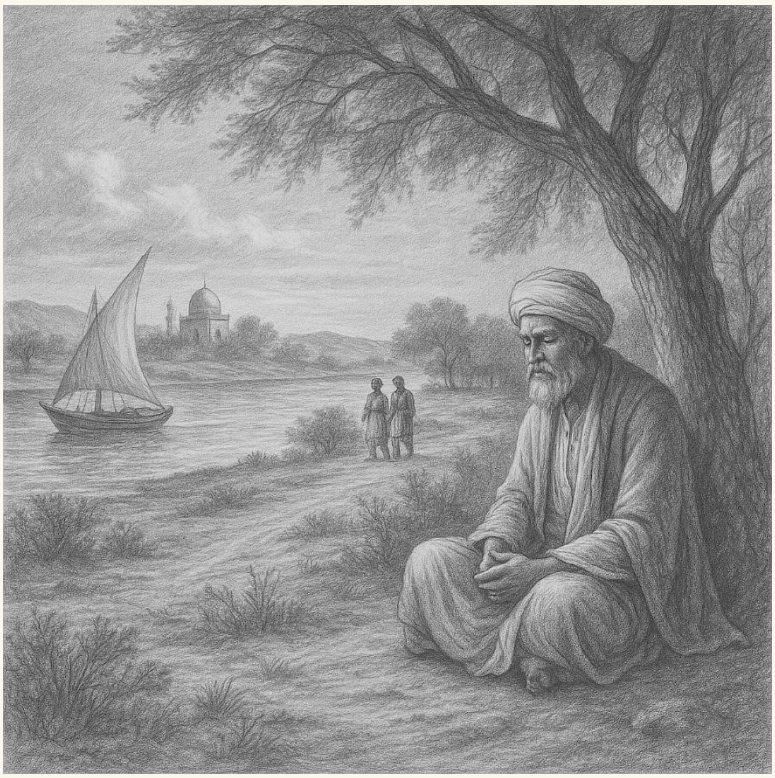
Shah Latif presents the imagery of thirst and water, which are familiar in the arid lands of Sindh. Water symbolizes sustenance, and camels, who drink deeply in the desert, represent those who accept what is given fully. The poem emphasizes that if the Beloved (Allah) offers water, one must drink without hesitation. This suggests that divine blessings should be embraced wholeheartedly. The second line asserts that no one reaches this spring without an invitation, highlighting the exclusivity of divine favour. In Sindhi society, access to water sources was limited and often controlled, reflecting that divine knowledge or nearness to God is not granted to everyone. The protagonist here is the seeker, dependent on divine mercy. This aligns with the Quranic concept: "Allah guides whom He wills." (Quran, 2:272)

Batni Interpretation

Shah Latif uses the image of water as knowledge and a rare moment of grace. The line urges the seeker to embrace such moments fully, without doubt or delay, like a camel that drinks deeply in the desert. But the spring is not open to all. The second line reminds us that spiritual arrival is not self-earned; it unfolds through unseen permission. This poem teaches humility: one must wait, thirst, and be ready, yet still understand that some doors open only when the time is right. The more profound message lies in receptivity—when the gift appears, drink without hesitation.

YMK-D10-B06

Line-by-Line Translation	Sindhi Text
What remains unspoken is never revealed, and what is spoken is not understood.	اَڻَ ڪِي عَيان نَہ ٿِئَي، ڪِي پَروڙِي ڪونَہ،
Like pure gold, the truth is not valued by people.	سَچِي جِهَڑِي سونَ، مُنهِن نَہ پيئِي ماڻُهين.



Zahri Interpretation

Shah Latif expresses a timeless reality: certain truths remain hidden because they are either not communicated or not comprehended when spoken. This reflects the gap between knowledge and understanding. In rural Sindhi society, wisdom was often transmitted orally, but not everyone grasped its depth. The comparison to gold suggests that just as people fail to recognize the true

worth of pure gold, they also fail to appreciate profound wisdom. This aligns with Islamic teachings, where divine guidance is given, but not all are receptive. The Quran states: "They have hearts with which they do not understand." (Quran, 7:179). The poem's protagonist seeks truth, lamenting that society often ignores or misunderstands higher knowledge. Shah Latif critiques those who reject wisdom, highlighting the rarity of proper comprehension among the masses.

Batni Interpretation

At a deeper level, Shah Latif alludes to the hiddenness of sacred insight. The line 'what remains unspoken is never revealed' points to the quiet, inward unfolding of wisdom that words often fail to transmit. Even when expressed, such insight is only grasped by those attuned to its subtleties. The image of pure gold becomes a symbol not of status, but of something too refined for standard valuation. Shah Latif emphasizes that divine reality is subtle and inward—it doesn't proclaim itself loudly or need recognition. Accurate perception belongs to those who have refined their inner faculties and disengaged from surface-level judgments. This verse gently reminds us that spiritual wisdom is not about secrecy but depth, hidden in plain sight, accessible only to the spiritually receptive.

YMK-D10-B07

Line-by-Line Translation	Sindhi Text
What remains unspoken is never revealed, and what is spoken is not understood.	اَڻَ ڪِي عَيان نَہ ٿِئي، ڪِي پَرُوڙِي ڪو نَہ،
Only those blessed with eternal grace recognize the value of pure gold.	جاڻ سُونهون ٿِئي سونَ، اَمَرُ عَطا جَنهِن جو.

Zahri Interpretation

Shah Latif highlights the difficulty of conveying profound truths. Some realities remain hidden unless expressed, yet they are often misunderstood even when shared. This reflects the traditional Sufi wisdom that knowledge is valuable, but not everyone can comprehend it. The second line compares to gold, emphasizing that only those blessed with divine favour can appreciate true wisdom. In 17th-century Sindh, gold symbolized purity and value, much like truth in knowledge. The poem suggests that spiritual insight is not universally accessible; it is a gift granted to those chosen by fate. This aligns with Islamic teachings on divine guidance: "He guides whom He wills." (Quran, 2:272). The protagonist here is the seeker of knowledge, struggling to find an audience that truly understands the depth of shared wisdom.

Batni Interpretation

Shah Latif explores how sacred truth often passes unnoticed, even when spoken aloud. The line reminds us that real understanding is not about speech, but subtle awareness cultivated through inward maturity. The metaphor of gold here shifts—no longer about hidden treasure, it reflects the soul's ability to recognize beauty others miss. Latif suggests that spiritual depth is not

found through scholarship or effort alone, but through the quiet transformation of the heart. The verse urges us to refine our perception, so that we may value what others overlook and recognize the timeless truths shining through the simplest of words.

YMK-D10-B08

Line-by-Line Translation	Sindhi Text
Whatever He gave, I considered it a blessing and held it close.	جيڪِي ڏِنائُون، سو مان ڳُڻُ ڳَندِ ٿِئو،
He [first] thoroughly tested me with this very stroke.	مُون کي پُڇِئائُون، نوڪي اِنَهِيءَ نوڪَ سين.

Zahri Interpretation

In the verse ‘جيڪِي ڏِنائُون، سو مان ڳُڻُ ڳَندِ ٿِئو،’ (Whatever He gave, I considered it a blessing and held it close), Shah Abdul Latif expresses deep gratitude and surrender to God's will. The speaker, possibly a seeker or beloved character like Sasui, acknowledges every gift, ease or hardship as a divine favour—the term ‘ڳُڻُ ڳَندِ ٿِئو’ (held it close as a bead in the rosary). The following line, ‘مُون کي پُڇِئائُون، نوڪي اِنَهِيءَ نوڪَ سين’ (He [first] thoroughly tested me with this very stroke), moves the theme to divine testing. Here, Latif introduces a core Islamic zahiri principle: *ibtala* (divine trial), aligning with the Quranic concept: “Do the people think that they will be left to say, ‘We believe’ without being tested?” (Quran, 29:2).

Batni Interpretation

Shah Abdul Latif conveys that every moment, whether joyful or painful, carries divine meaning. The line ‘جيڪِي ڏِنائُون’ (Whatever He gave) becomes a declaration of full-hearted trust. The ‘نوڪ’ (stroke) is not merely a test but a deliberate gesture meant to awaken deeper awareness. What appears as affliction is often a signal, calling the seeker to turn inward. Rather than focusing on reward or resolution, the verse shifts our attention to acceptance without condition. Latif quietly reveals that spiritual depth emerges not by escaping hardship but by holding it as sacred, recognizing that every moment from the Divine is complete.

YMK-D10-B09

Line-by-Line Translation	Sindhi Text
Whatever He gives, endure it even if it costs your life.	جيڪِي ڏِنائُون، سو سِرُ ڏيئِي سَهُ جِندَڑا،
Do not say He has severed ties; even separation is a means of union.	مَ چَئُہ چِنائُون، اِيءُ پُڻ ڳَندِئو سَڃَڻين.

Zahri Interpretation

Shah Abdul Latif urges patience and endurance in the face of divine trials. He advises that one should accept hardships—even at the cost of life—without complaint, as they are from God. In

Islamic thought, trials are considered a means of purification and elevation, as emphasized in "Indeed, with hardship comes ease" (Quran, 94:6). The idea of separation as a form of deeper connection reflects the Sufi belief that suffering draws the lover closer to the Beloved (Allah). The concept of 'ڳنڍيئو' (bonding) suggests that what appears as separation is strengthening the bond between the seeker and the Divine.

Batni Interpretation

Shah Abdul Latif points to a spiritual contradiction: what seems like loss may conceal a deeper form of closeness. To endure what is given, even life-threatening sorrow, is not a defeat but an affirmation of trust in the unseen wisdom of the Beloved. The line 'مَ جَئُہ ڇِنائُون' (Do not say He has severed ties) reminds us that what appears as distance often nurtures hidden intimacy. Actual nearness unfolds in quiet resilience, not emotional certainty. Shah Latif redefines union, not as arrival, but as the unwavering bond that survives even in absence. The soul learns that even separation carries the echo of connection.

YMK-D10-B10

Line-by-Line Translation	Sindhi Text
If He severs, do not sever—hold on to the wealth of that bond.	ڇِنَنِ توءِ مَ ڇِنُ، پاءِ اُميرِيِ اُنِ سين،
If He finds faults in you, O ignorant one, take them as virtues.	جي اُو اَوڳُنَ ڳِنَهَنِ اَسُونهِين، ٿُون ڳُڻانِي ڳِنُ،
Persistently cling and beg from this beautiful connection.	ڀُنِيءَ لَڳِي ٻِنُ، هِنَ سُونهاريِ سَنگ کي.

Zahri Interpretation

Shah Abdul Latif addresses the seeker directly, giving instructions rooted in Islamic moral and spiritual discipline. In the first line, 'ڇِنَنِ توءِ مَ ڇِنُ، پاءِ اُميرِيِ اُنِ سين' (If He severs, do not sever—hold on to the wealth of that bond), Shah urges the devotee not to abandon the relationship with Allah or the Beloved, even if it seems the Beloved has turned away. The metaphor of "wealth" ('اُميرِيِ') refers to the spiritual richness of Divine connection. In the second line, 'جي اُو اَوڳُنَ ڳِنَهَنِ اَسُونهِين، ٿُون ڳُڻانِي ڳِنُ' (If He finds faults in you, O ignorant one, take them as virtues), he warns that what appears to be Divine blame or testing should be received with humility, even gratitude—this reflects Islamic teachings on *sabr* (patience) and *rida* (contentment). Finally, 'ڀُنِيءَ لَڳِي ٻِنُ، هِنَ سُونهاريِ سَنگ کي' (Persistently cling and beg from this beautiful connection), uses rural Sindhi imagery—like a person clinging to the back of a beloved camel or oxen on a caravan—to emphasize steadfastness and dependence. The protagonist is a spiritual seeker, but symbolically it may also reflect a woman-lover like Sasui, or even the common man clinging to the rope of Divine love.

Batni Interpretation

Shah Abdul Latif uncovers the inner reality of Divine distance as a veiled invitation, not rejection. ‘جِنَنِ توءِ مَ جِنُ’ (If He severs, do not sever) points to the seeker’s steadfast loyalty, even when grace feels withheld. Instead of reading Divine fault-finding as judgment, Shah reimagines it as an unveiling of inner truth—a mirror held up to refine, not punish. The image of ‘پُڻِيءَ لَڳِي پِنُ’ (cling and beg) deepens into a metaphor of sacred dependence, where the seeker becomes anchored in Divine mercy. This bond—Sang—is not transient affection but rooted in Divine trust. Shah reminds us that even silence from the Beloved is a kind of speech that calls the soul deeper into sincerity and surrender.

YMK-D10-B11

Line-by-Line Translation	Sindhi Text
Preserve the bond with your breath, for it grants true wealth.	ساهَ سين سَڳُ سَنڌوريين. اُميرِي ڏيئِي،
That very connection will benefit you, you who belong to Him.	اِيندَءِ ڪَمِ سيئِي، جَنِي سَندو آهِين.

Zahri Interpretation

In these lines, Shah Abdul Latif emphasizes the constancy and seriousness of maintaining the spiritual connection. In ‘ساهَ سين سَڳُ سَنڌوريين. اُميرِي ڏيئِي’ (Preserve the bond with your breath, for it grants true wealth), Shah is instructing the devotee to safeguard the *sang* (connection or bond) with every breath. The breath symbolizes life itself, meaning one's whole existence must be centred around loyalty to Allah or the Beloved. The reward of this constancy is *umeri* (wealth), not in the material sense, but in inner stability, contentment, and divine favour. In the second line, ‘اِيندَءِ ڪَمِ سيئِي، جَنِي سَندو آهِين’ (That very connection will benefit you, you who belong to Him), Shah reminds the listener that only this bond will be of real use, particularly for those who are already His, i.e., the servants of God. This reflects the Qur’anic principle that all benefit in the Hereafter comes from one’s nearness to Allah, not worldly possessions. The protagonist is the mu’min (believer), or the faithful lover, who already belongs to God and is being told how to preserve that status.

Batni Interpretation

Shah Abdul Latif elevates breathing into a sacred rhythm, where each breath becomes a subtle remembrance of the Divine. ‘ساهَ سين سَڳُ سَنڌوريين’ (Preserve the bond with your breath) is not only about loyalty—it is about inward harmony with the Divine pulse. This sacred inhalation mirrors the hidden covenant between the soul and its Source. The true *umeri* (spiritual wealth) is this attunement to Presence. The phrase ‘جَنِي سَندو آهِين’ (you who belong to Him) hints not at spiritual status, but at deep-rooted surrender—a soul already flowing in Divine alignment. Here, Shah Latif suggests that only those attuned to this inner rhythm will truly thrive in the unseen garden of proximity.

YMK-D10-B12

Line-by-Line Translation	Sindhi Text
O Inayat, stay where Jani has bound you.	عِناتا اِتاهِين، جانِي جَڙِي بَڌُ،
The path of renunciation is extremely difficult.	آهي گهَٽو اَهکو، فَقِيريءَ جو فَندُ،
If you taste the tavern's wine, you will lose yourself.	چَکين تہ چَرِئو ٽِيين، مَيخاني جو مَندُ،
Once bound in this connection, you can never free yourself, says Sayyid.	ڪِينَ ڪَڍَندين ڪَندُ، مَنجهان سَگُ سَيِّدُ چئَي.

Zahri Interpretation

This poem speaks directly to a real-life incident involving Inayat, a disciple who struggled to remain with Shah Abdul Latif due to opposition from his father, Jani. In 'عِناتا اِتاهِين، جانِي جَڙِي بَڌُ' (O Inayat, stay where Jani has bound you), Shah plays with irony: Jani, who tried to sever the tie, is now invoked as the one who "tied the bond." It is as if Shah is asking Inayat to stay where destiny—or even parental intention—has ultimately led him. The second line, 'آهي گهَٽو اَهکو، فَقِيريءَ جو فَندُ' (The path of renunciation is tough), is a plain statement of *faqiri* (spiritual poverty), the Sufi path of detachment from the world. In the third line, 'چَکين تہ چَرِئو ٽِيين، مَيخاني جو مَندُ' (If you taste the tavern's wine, you will lose yourself), Shah uses *maykhana* (tavern) and *mand* (wine) as metaphors for Divine love; once tasted, there is no return to everyday life. Finally, in 'ڪِينَ ڪَڍَندين ڪَندُ، مَنجهان سَگُ سَيِّدُ چئَي' (Once bound in this connection, you can never free yourself, says Sayyid),

Shah declares that once the bond of spiritual devotion is formed, it becomes impossible to untie. Therefore, this poem consoles Inayat and warns Jani: Divine love, once awakened, cannot be undone. The protagonist, Inayat, is the seeker and disciple, and implicitly, Jani is a symbol of worldly resistance to the spiritual path.

Batni Interpretation

Shah Abdul Latif reshapes this outer tale into a metaphor of spiritual transformation. 'عِناتا اِناهِين، جانِي جَڙي بَڌُ' (O Inayat, stay where Jani has bound you) signifies how even forces that seem obstructive may unknowingly push the soul toward its destined path. The phrase 'فَقِيريءَ جو فَندُ' (snare of renunciation) alludes not to hardship alone, but to the inescapable awakening that grips those chosen by the inward call. When one sips the tavern's wine, a different fire begins to burn, dissolving identity into longing. And finally, 'ڪِينَ ڪَيَندين ڪَندُ' (you can never free yourself) unveils that this path is not one of escape, but of inward absorption. The seeker does not cling—the Truth holds, reshaping the soul forever.

YMK-D10-B13

Line-by-Line Translation	Sindhi Text
Look with humility and restraint; wrath brings sorrow.	نَمِي ڪَمِي نِهارِ ٿُون، ڏَمَرَ پاسي ڏُکُ،
From patience comes happiness—if only you understand.	مَنجهان صَبُرَ سُکُ، جَي سَنوارِئا سَمُجهين.

Zahri Interpretation

Shah Abdul Latif teaches that humility and patience lead to true peace, while anger results in regret. This aligns with the Quranic verse: "Indeed, Allah is with those who are patient." (Quran, 2:153). The rural Sindhi wisdom in this verse is deeply practical. 'Looking with humility' implies recognizing one's limitations before God, while 'wrath brings sorrow' warns of the destructive nature of unchecked emotions. The verse encourages patience (sabr), a central Islamic virtue leading to inner peace. Shah Latif's advice is rooted in Islamic teachings and local Sindhi culture, where patience was considered a defining quality of the wise.

Batni Interpretation

Shah Abdul Latif's lines uncover the danger of wrath and its root: the illusion of self-importance. 'ڏَمَرَ پاسي ڏُکُ' (wrath brings sorrow) suggests that every eruption of anger clouds the heart's ability to receive Divine light. Here, Shah warns that anger is not a flaw but a barrier. True patience is not passive waiting but the soul's alignment with its original harmony. The phrase 'جَي سَنوارِئا سَمُجهين' (if only you understand) becomes a call to awaken deeper perception, where restraint is not forced but flows from knowing one's place before the Divine. In that clarity, sorrow dissolves and joy returns—not as reward, but as restoration of balance.

YMK-D10-B14

Line-by-Line Translation	Sindhi Text
Look with humility and restraint; anger leads to turmoil.	نَمِي كَمِي نِهارِ تُون، ڏَمَرُ ڏولائو،
You will attain wisdom if you stand firmly on this path.	ٿِئي ساڃائو، جي اُڀيين اِنَهِيءَ پيرَ تي.

Zahri Interpretation

Shah Abdul Latif teaches that true understanding comes from a life of restraint and humility. Anger, on the other hand, leads to emotional chaos and internal unrest. The 'path' mentioned is spiritual and ethical, reflecting a balanced way of living rooted in patience. In the cultural setting of 17th-century Sindh, this path would be recognized in the steady, thoughtful conduct of elders and sages. By standing firm in humility, one gains the type of insight that guides daily action. Rather than reacting angrily, Shah Latif encourages believers to find clarity in self-restraint and dignity in perseverance.

Batni Interpretation

At a deeper level, Shah Abdul Latif points to the inner struggle between self-assertion and surrender. 'ڏَمَرُ ڏولائو' (anger leads to turmoil) refers not just to surface chaos but to spiritual imbalance that veils the heart. The 'path' is a journey toward inner awakening, where wisdom unfolds as the seeker sheds layers of self-centeredness. This wisdom is not merely intellectual but a form of *basira* (inner sight). The poem reminds us that silence and restraint aren't forms of weakness—they are strength drawn from alignment with Divine will. Such clarity makes one receptive to truths that lie beyond thought.

YMK-D10-B15

Line-by-Line Translation	Sindhi Text
Turn away from anger, for it brings suffering; patience is like musk, giving fragrance.	ڏَمَرَ پاسو ڏُکَ سين، کانڌِ کَٿورِي هوءِ،
"Indeed, Allah is with the patient"—this is what the Lord has said.	وَٱللَّهُ مَعَ ٱلصَّابِرِينَ ۝ آگو اِينهِن چوءِ.

Zahri Interpretation

Shah Abdul Latif warns that anger brings only suffering, while patience enriches character like rare musk—subtle, dignified, and lasting. In Sindhi culture, musk was precious and symbolized a graceful presence. Similarly, patience adds quiet strength to a person's being. The poet's metaphor urges restraint not as silence but as a fragrant virtue that diffuses good into one's surroundings. Shah Latif's wisdom reflects the essence of Islamic ethics. It resonates with rural Sindhi values:

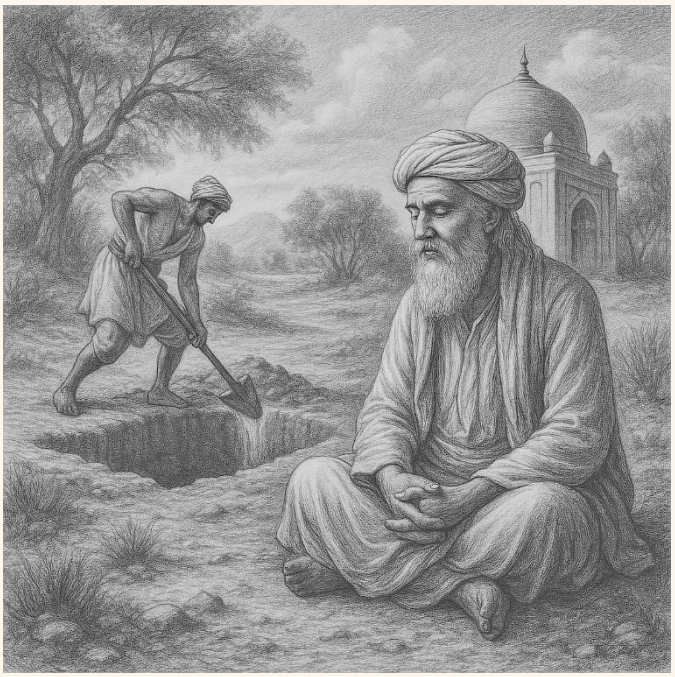
those who resist impulsive emotion and respond with dignity are honoured in memory and blessed in unseen ways.

Batni Interpretation

Spiritually, Shah Abdul Latif draws attention to the inner alchemy of patience. The musk in the poem becomes a sign of an inward fragrance—a state achieved by those whose hearts have softened through discipline. Anger, by contrast, is a smoke that masks the clarity of the soul. The poem guides the seeker to a more profound truth: purification reveals what is hidden within. The mystical fragrance arises not from effort alone, but from allowing the self to quieten. This inner stillness, once embraced, becomes a mirror to divine nearness.

YMK-D10-B16

Line-by-Line Translation	Sindhi Text
Learn patience from the earth, for it holds the deepest wisdom.	کان ڌَرَتِيءَ سِکُ، خاصَ نُکتو کانڌِ جو،
Well-diggers carve into it, cutting deep into its flesh.	کُوهاڻا کُوهَ کَڻِي، ماسُ ڪَپِينِسِ مِکُ،
Yet it does not show anger; instead, it brings forth the light of water.	تابُ نَہ آڻي تِکُ، نارُ آڻي نُورَ جو.



Zahri Interpretation

Shah Abdul Latif draws a powerful lesson from nature, urging people to cultivate patience like the earth. Despite being struck and carved by well-diggers, the earth offers back water—an act of

quiet generosity. This imagery conveyed the value of endurance and non-retaliation in 17th-century Sindh, where water was life itself. The poem teaches that when one faces difficulty, responding with calm strength rather than anger leads to benefit not just for oneself, but for others. This rural moral code admired those who quietly served the community even under pressure.

Batni Interpretation

At a deeper level, Shah Abdul Latif uses the earth as a mirror of the soul. Just as the earth absorbs hardship without complaint and gives something life-giving in return, the purified soul transforms suffering into insight. The 'deepest wisdom' alludes to knowledge and an inner maturity that grows through quiet acceptance. The water that emerges is not just relief—it is the soul's response to hardship through compassion and illumination. The poem invites the seeker to embody this silent transformation, where pain does not harden the heart but opens it.

YMK-D10-B17

Line-by-Line Translation	Sindhi Text
The patient have gained [through patience], while the hasty have been defeated.	ڪَمُ ڪَمندَنِ ڪَٽِئو، هارايو هُوڙَنِ،
The impatient have never tasted the essence of patience.	چَکِئو نَہ چُوندَنِ، هو جَو ساءُ صَبُرَ جو.

Zahri Interpretation

Shah Abdul Latif contrasts two kinds of people: those who endure with quiet resolve and those who rush forward impatiently. In rural Sindh, the patients were seen as wise, whether farmers waiting for harvests, or travellers steady on long journeys. Through this lens, 'ڪَمُ ڪَمندَنِ ڪَٽِئو' (the patient have gained) affirms that true reward comes through perseverance. The second line highlights that the impatient often miss the inner contentment that follows hardship. The poem asserts that lasting success—spiritual or worldly—emerges not from force, but from constancy and trust in timing.

Batni Interpretation

Spiritually, Shah Abdul Latif points to the quiet discipline of the soul. The one who practices *ṣabr* is not idle—they move in harmony with Divine rhythm. 'ڪَمُ ڪَمندَنِ ڪَٽِئو' (the patient have gained) becomes a symbol of receiving unseen knowledge through stillness. The hasty, driven by internal restlessness, seek immediate outcomes and miss the more profound transformations that unfold with time. The poem implies that wisdom is not seized—it is ripened. The true seeker waits, not with frustration, but with openness, knowing that what is meant will arrive when the heart is prepared to hold it.

YMK-D10-B18

Line-by-Line Translation	Sindhi Text
The argumentative achieve no good; the patient enjoy sustenance in their homes.	چُوندَلَ چَڱا نَہ ٿِئا، کَمَندَنِ گهَرِ کِين،
Nothing is gained by disputes; they only bring ruin.	هَٿِ نَہ اَچي ڪِينَ، ويٺَنِئُون ويڏُ پَئي.

Zahri Interpretation

Shah Abdul Latif says that argument brings no benefit, while patience brings sustenance at home. In Islamic teachings, *sabr* (patience) is praised, and quarrelsome behaviour (*jidal*) is condemned in the Qur'an (29:46) and Hadith. In every society, disputes often led to chaos ('ويڏُ پَئي'—ruin). Shah Latif reflects this social truth while grounding it in Islamic ethics. The phrase 'کَمَندَنِ گهَرِ کِين' (the patient enjoy sustenance) suggests that those who wait and trust in God are spiritually and materially nourished. The protagonist here endures pain rather than reacting, representing the ideal seeker who embraces stillness over reaction. Latif teaches that harmony and provision come to those who restrain their ego and tongue, aligning with social wisdom and the Qur'anic path of moral discipline.

Batni Interpretation

In this verse, Shah Abdul Latif reveals a more profound spiritual truth: that contention stems from a self-centred heart, while quiet endurance is a form of spiritual receptivity. The 'home' ('گهَرِ') becomes a metaphor for the inner being, where contentment dwells when the soul rests in surrender. Disputes, by contrast, fracture this inner sanctuary, making the heart inhospitable to Divine presence. Shah Latif invites the seeker to create inward spaciousness through these lines by detaching from reactive thoughts. Proper nourishment comes not through victory in debate, but from the serenity of a heart open to Divine alignment. The poem thus teaches the value of spiritual composure to receive what is truly sustaining.

YMK-D10-B19

Line-by-Line Translation	Sindhi Text
If they speak, you do not respond; silence your ego and let it die,	هُو چونِئِي تُون مَ چَئُہُ، مَنُ ماري ڪَرِ مُوءِ،
Remove deception from your heart, along with all pride and envy,	ڪَڍُ دَغائِي دِلِ مان، هاگا مان ۽ هُوءِ،
Then the Lord shall grant you honour evening and morning.	تَہ آگو سَنجِھ صُبُوحِ، توهِيکي تَعظِيمَ ڏي.

Zahri Interpretation

Shah Abdul Latif teaches that if someone insults or provokes you ('هُو چونِئِي'—if they speak), do not respond ('تُون مَ چَئُہ'—do not speak back). Instead, you should kill your ego ('مَنُ ماري'—silence your nafs). This reflects the Qur'anic principle: "Repel evil with what is better" (Quran 41:34). He further says to remove deceit ('دَغائِي') and pride ('هاگا مان') from the heart, which are both condemned in hadith and *Shari'a*. Latif advises restraint in rural 17th-century Sindh, where honour and retaliation were cultural norms. The 'evening and morning' ('سَنجِھ صُبُوحِ') symbolizes the constancy of Divine reward. The protagonist here is the sincere servant who surrenders their ego and is thus honoured by God. Shah Latif promotes an ethic of humility, patience, and inner purification rooted in Islamic teachings.

Batni Interpretation

Shah Abdul Latif's verse invites the seeker into a path of inner discipline, where silence is not just abstaining from speech but resisting the ego's urge to defend and dominate. The instruction 'مَنُ ماري' (kill the self) calls for removing internal barriers like pride and envy, making space for sincerity. When the heart is cleansed, Divine honour ('تعظيمَ') arrives not as social recognition, but as inner elevation. Morning and evening become symbols of the soul's readiness to receive grace throughout all states. Rather than seeking mystical visions or miracles, the aspirant is asked to practice grounded humility as a daily offering to the Real.

YMK-D10-B20

Line-by-Line Translation	Sindhi Text
If they speak against you, do not respond; turn away from conflict.	هُو چوِنِئِي تُون مَ چَئُہ، واتان وَرائي،
One who initiates aggression is the one who suffers loss.	اَڳِهين اَڳِرائِي جَو ڪَري، خَطا سو کائي،
Carry patience in your heart, for no one prospers through malice.	پاندَ ۾ پائي، نِيو ڪِيني واري ڪِينَ ڪي.

Zahri Interpretation

Shah Abdul Latif teaches restraint and patience in the face of hostility. He advises against responding to provocation, as those who engage in conflict only harm themselves. This echoes the Quranic principle: "Repel evil with that which is better." (Quran, 41:34). The rural context of 17th-century Sindh, where tribal feuds and personal disputes were common, made patience a necessary virtue. The verse also warns against envy and malice, as these emotions lead to self-destruction. Shah Latif's message aligns with Islamic ethics, where forgiveness and humility elevate a person, while anger and retaliation only deepen suffering.

Batni Interpretation

Shah Abdul Latif uses these lines to describe the moral training of the soul. Refraining from conflict is not weakness—it is choosing clarity over chaos. 'Carrying patience in your heart' means letting the heart become wide enough to contain difficulty without lashing out. Aggression, even when justified, hardens the self. True refinement lies in calming that impulse and allowing gentleness to take its place. The soul that can turn from provocation without bitterness begins to taste a deeper freedom, where the heart no longer needs to win, only to remain whole.

YMK-D10-B21

Line-by-Line Translation	Sindhi Text
If they speak against you, do not respond; turn away from dispute.	هُوچُونِئِي تُون مَ چَئوُ، واتان وَرائي ويڻُ،
Sayyid says: Be gentle with all; melt your heart like wax by killing the ego.	سَيَنِ سين سَيِّدُ چئَي، مَنُ ماري ڪَرِ ميڻُ،
Tolerance is the greatest treasure; malice yields nothing.	کانڌِ وَڏوئِي کيڻُ، ڪِيني مان ڪِي نَہ ٿِئي.

Zahri Interpretation

Shah Abdul Latif advises against engaging in arguments and promotes patience and humility instead. He instructs that one should soften the heart like wax rather than retaliating, demonstrating kindness toward all. The idea that tolerance is 'the greatest treasure' highlights how patience leads to long-term success, while hatred and grudges bring no benefit. Shah Latif emphasizes self-restraint as the path to true dignity.

Batni Interpretation

Shah Abdul Latif teaches that the heart must be made tender, not by suppressing emotions, but by dissolving the walls pride builds. The wax-like heart ('ميڻ') reflects a nature that bends rather than breaks, a soul that receives rather than resists. To avoid conflict is not detachment, but a conscious act of transformation. In Shah Latif's vision, the real strength of the seeker lies in becoming inwardly soft, so that divine truth can leave its imprint. True wealth is not stored in possessions, but in the ability to forgive, let go, and remain inwardly unshaken.

YMK-D10-B22

Line-by-Line Translation	Sindhi Text
No one has ever gained anything from malice; it never leads to good.	مَنجهان ڪِيني ڪِينَ، ڪَڏِهِين ڪَنِ نَہ پِرايو،
If the bowstring is pulled too tightly, it will snap and cause harm.	جي هوءِ سَٽاڻِي سِينگ، تَہ زِهَ ڇِني جوکو ٿِئي.

Zahri Interpretation

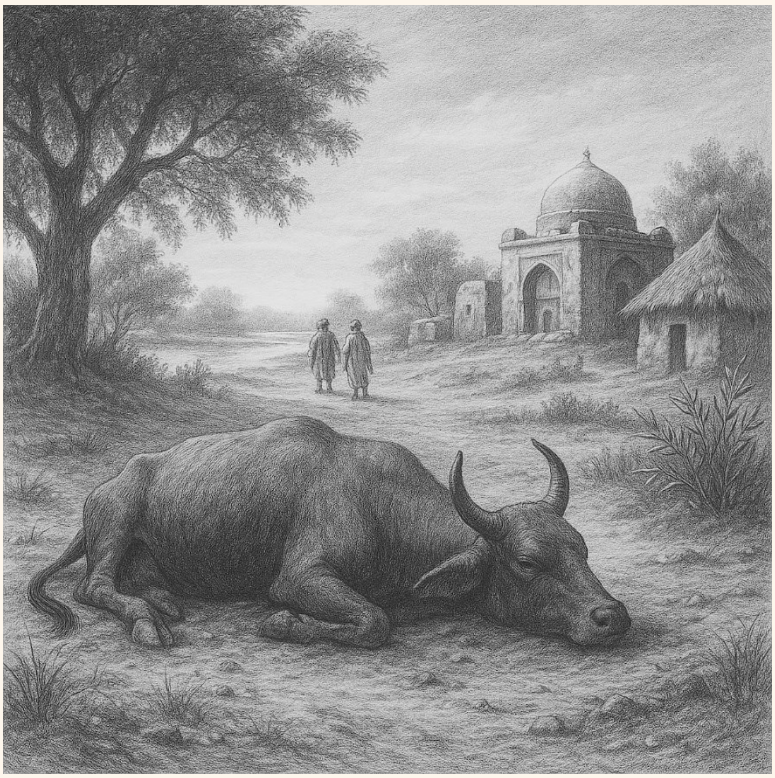
Shah Abdul Latif warns against malice and hostility, stating they bring no real benefit. He compares unchecked anger to an overstrained bowstring, which eventually breaks and harms the archer. This aligns with Islamic teachings: "And do not let hatred of a people prevent you from being just." (Quran, 5:8). The imagery of the bow is drawn from the rural warrior culture, where excessive force led to self-inflicted loss. Shah Latif urges his listeners to practice moderation and avoid resentment, as it ultimately leads to one's downfall.

Batni Interpretation

Shah Abdul Latif presents a more profound truth: the tension of unchecked emotion eventually causes internal fracture. The bowstring's breakage ('زِهَ ڇِني جوکو ٿِئي') is more than physical—it symbolizes a spiritual disconnection that occurs when we force life through anger and pride. Rather than controlling others, the seeker must learn to release tension within. Malice poisons the soul by anchoring it in reaction, while gentleness unburdens the spirit. Shah Latif's rural imagery teaches us that inner equilibrium is more lasting than outer strength. To walk the path of divine nearness, one must replace impulse with poise, allowing grace to act through stillness.

YMK-D10-B23

Line-by-Line Translation	Sindhi Text
The dark, fine-horned ox lies in the dust.	سائِي سيلِهي سينگ، پَئِي آهي پَتَ ۾،
It belongs to no one; those who pulled it have abandoned it.	ڪَنهِن جِي آهي ڪِينَ، ڇِڪِيندَڙَ ڇڏي وِئا.



Zahri Interpretation

Shah Abdul Latif describes a once-prized ox— ‘سائِي سيلِهي سينگ’ (the dark, fine-horned one)—now lying abandoned in the dust (‘پَئِي آهي پَتَ ۾’). This powerful rural image reflects a reality familiar to 17th-century Sindhis: livestock was a sign of wealth, strength, and pride. An ox with strong horns was once drawn with effort (‘ڇِڪِيندَڙَ’) but is now forsaken. The phrase ‘ڪَنهِن جِي آهي ڪِينَ’ (it belongs to no one) underlines its abandonment. Shah Latif warns that worldly possessions, power, or people we once fought over can lose value. This aligns with the Quranic theme: “The life of this world is but amusement and diversion” (Quran, 6:32). The protagonist here is the forsaken ox, symbolic of anything once valued but discarded when it no longer serves selfish interests. The poet critiques how material pursuits can leave people and objects broken and forgotten when their utility ends.

Batni Interpretation

In this image, Shah Abdul Latif portrays the ox (‘سائِي سيلهي سينگ’) as a symbol of former power now rendered meaningless. What once moved with strength now rests abandoned in the dust (‘پَتَ’), showing how worldly status fades when purpose is lost. The act of being forsaken becomes a turning point—an opening into humility. Shah Latif’s imagery invites the seeker to reflect that not everything cast aside is worthless; sometimes, one finds clarity only through emptiness. Just as the ox’s strength meant little when left behind, so too must the seeker relinquish outer pride to gain inner direction.

YMK-D10-B24

Line-by-Line Translation	Sindhi Text
Hear the harsh words with patience; do not respond in kind.	سُڻِي وِڻُ ڪَنَنِ سِين، وَرائيجِ مَ وَرِي،
This is the essence of the Guide’s teaching.	هادِيءَ جي هِدايَتَ جِي، آهي اِيءَ گِرِي،
Only those attain completeness who silence the ego.	تَنِ سَڃِي ساهِسَرِي، جَنِي مارِئو نَفَسُ ماڻِ سين.

Zahri Interpretation

Shah Abdul Latif emphasizes patience and restraint in the face of provocation. He advises that hearing harsh words should not lead to retaliation, as self-restraint is the essence of divine guidance. This aligns with the Quranic teaching: “And when they hear ill speech, they turn away from it.” (Quran, 28:55). The last line refers to spiritual fulfillment achieved through self-discipline. Shah Latif warns that engaging in verbal conflict weakens one’s dignity, while patience leads to inner strength and divine reward.

Batni Interpretation

Shah Abdul Latif draws attention to the inner silence that follows outer stillness. The teaching to ‘not respond’ encourages the seeker to cultivate a calm that comes not from suppression, but from alignment with more profound wisdom. The ‘Guide’s teaching’ (‘هادِيءَ جي هِدايَتَ جِي’) is less about avoiding speech and more about listening inwardly. Completion (‘ساهِسَرِي’) arises when the heart is free from reaction, when restraint is not effort but second nature. Shah Latif invites the seeker into a subtler state of refinement, where stillness becomes a form of presence and clarity.

YMK-D10-B25

Line-by-Line Translation	Sindhi Text
Do not respond to what others say; do not return their harsh words,	چُوندَنِ ڪِيمَ چَئيجِ، وينَ وَرائي سامُهان،
Instead, advise your temper daily as if it were something precious,	ڪا مَتِ قِيمَتَ جِهڙِي، روزُ ڏَمَرَ ڪي ڏيجِ،
Do not retaliate with words, and you will be honored everywhere.	وينُ مَ وَرائيجِ، تَہ سَڀَ سُهاڳِي ٿيين.

Zahri Interpretation

Shah Abdul Latif advises self-restraint in the face of criticism. He teaches that responding to harsh words only escalates conflict, while silence leads to dignity. This reflects the Quranic principle: "And when the ignorant address them harshly, they say, 'Peace.'" (Quran, 25:63). The reference to 'advising your temper' suggests that controlling anger requires constant effort. The final verse implies that all those who practice restraint are respected, reinforcing that true strength lies in self-control.

Batni Interpretation

Shah Abdul Latif draws attention to a daily inner practice: taming anger as an act of reverence. The instruction to 'advise your temper' reveals how emotional restraint is not a reaction but a cultivated state. This is not about suppression but choosing to balance each day. The poem's closing line promises not outward glory but inward grace. For Shah Latif, real beauty ('سُهاڳِي') arises not from how we speak, but from the serenity we preserve when others would provoke us. The seeker becomes adorned not through resistance, but through discipline rooted in quiet strength.

YMK-D10-B26

Line-by-Line Translation	Sindhi Text
Do not speak against those who have not spoken to you; forget what others have said.	اَنَ چُوندَلَنِ مَ چَئُہ، چُوندَلَنِ چَيو وِسارِ،
Lower your head between your knees, and live with humility.	پائي مُنهُن هُونَنِ ۾، غُربَتَ سانُ گُذارِ،
Maintain respect at all times; this alone leads to salvation.	اَنَئِي پَهَرَ اَدَبَ ۾، پَرَ اِهائِي پارِ،
Keep a judge within yourself so that you need no external judgment.	مُڱتِي مَنجِهِ وِهارِ، تَہ قاضِيءَ ڪاڻِيارو نَہ ٿِيين.

Zahri Interpretation

Shah Abdul Latif emphasizes humility and inner discipline. By saying 'اَنَ ڇُوندَلَنِ مَ ڇَئُ' (do not speak against those who have not spoken to you), he counsels silence in the face of provocation. 'Lower your head' is a call to live modestly, aligning with the Islamic ethic of *khushu'* (humble submission). Respect ('اَدَبَ') is shown as the path to salvation, reinforcing that spiritual honour is earned through dignified conduct. The 'inner judge' reflects the role of self-accountability—a principle deeply valued in traditional Muslim societies where external reputation was rooted in personal integrity.

Batni Interpretation

This poem reveals a more profound Sufi truth: the path to nearness begins with dissolving the ego's need for recognition. 'Lowering one's head' suggests not just humility but surrendering self-importance before Divine Reality. The soul's journey requires *muraqabah* (vigilant awareness) where the heart acts as an inner compass—' the judge within.' When one cultivates this inner awareness, outward validation becomes irrelevant. Shah Latif teaches that salvation is not an external verdict, but a state of inner harmony achieved through silence, presence, and reverent self-knowing.

YMK-D10-B27

Line-by-Line Translation	Sindhi Text
Patience is a long journey, and silence is another great virtue.	صَبرُ گهڻو سَفِرو، بِي جُڳائي مانِ،
Latif says: Be trampled upon, do not step ahead seeking comfort.	بِئو لَتاڙِ لَطِيفُ چئَي، ڇُرِجِ مَ اڳِيان ڇانِ،
[Then] Adversaries fall into difficulty, [while] the Beloved appears before you.	ڏُجَنَّ پُونِ ڪانِ، سَجَنَّ ٽِيَنِ سامُهان.

Zahri Interpretation

Shah Abdul Latif opens with 'صَبرُ گهڻو سَفِرو' (patience is a long journey), spotlighting it as a vital moral virtue. 'Silence' follows as a quiet strength. In 17th-century Sindh, these traits were associated with dignity. His statement 'بِئو لَتاڙِ' (be trampled upon) rebukes pride, urging the seeker to surrender entitlement and accept discomfort with grace. Latif critiques the pursuit of worldly comfort by advising against 'stepping ahead' for ease. True honour arises when we persist through hardship, not by resisting enemies, but by enduring them. Through endurance, clarity emerges, and what is truly valuable comes into view.

Batni Interpretation

On a deeper level, the poem reflects the seeker's journey through inward refining. 'Patience' becomes a spiritual journey marked by surrender rather than striving. Silence quiets the lower self,

making space for clarity. 'Being trampled' invites the seeker to dissolve self-centeredness and embrace difficulty as a crucible for transformation. The Divine becomes perceptible when one stops craving ease ('stepping ahead'). Enemies here symbolize inner restlessness and doubt, which lose their grip when the soul surrenders. Shah Latif's path is not about outward success but inner unveiling—truth appears when we walk the harder, quieter road.

YMK-D10-B28

Line-by-Line Translation	Sindhi Text
Nine shares belong to the lowland, the tenth goes to the highland.	نَوَ ٻاڳا نوڙِ ڪي، ڏَهُون ڏَنِيءَ ڏي،
But when the rains come, all ten go to the highland.	جَي ٽِي وَسَنِ مِينهَڑا، تَ ڏَهَئِي ڏَنِيءَ ڏي.

Zahri Interpretation

Shah Abdul Latif describes the natural flow of wealth and resources in Sindh's agrarian society. The fertile lowlands receive most rain in normal conditions, while the highlands get little. However, the floodwaters shift everything towards the highlands when the rains arrive. This metaphor reflects the unpredictability of fortune—what is abundant in one season may change in another. The imagery aligns with the Quranic teaching: "And We send down water from the sky in due measure, then We cause it to settle in the earth." (Quran, 23:18). The poem highlights how

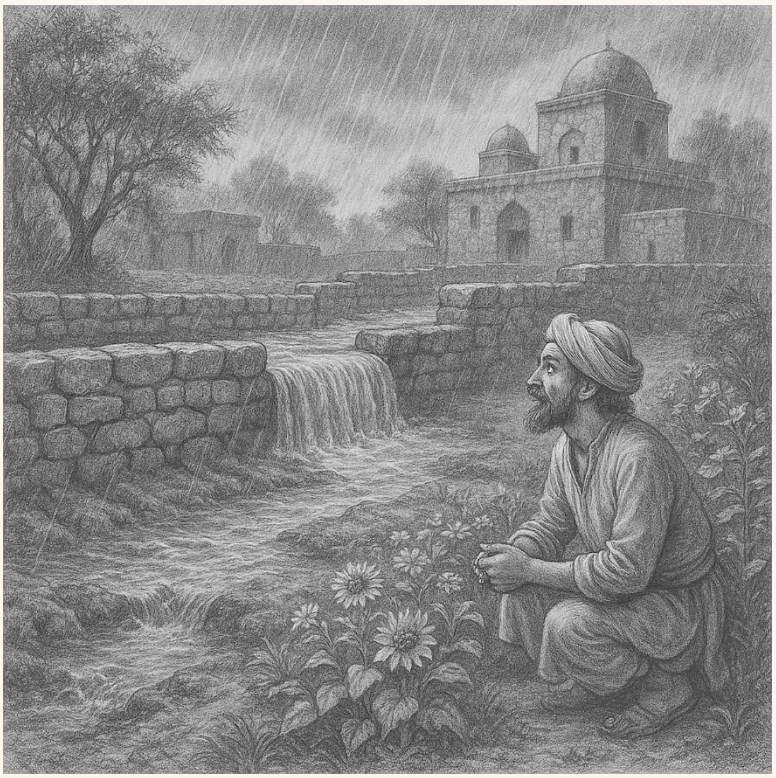
external forces beyond human control, like rain, dictate prosperity, reminding people to remain humble and adaptable.

Batni Interpretation

This verse metaphorically reflects the reorientation of human focus during moments of spiritual upheaval. The 'lowlands' symbolize worldly preoccupation, where energy and attention usually settle. Yet when divine influence—like rain—descends, priorities shift. What once seemed marginal (the 'highlands') becomes the proper destination. Shah Latif suggests that spiritual awakening is not gradual but often arrives with a jolt, prompting a realignment of the heart. Those attuned to the higher terrain—consciousness, presence, and meaning—ultimately receive what matters most, but only when prepared to accept the unexpected.

YMK-D10-B29

Line-by-Line Translation	Sindhi Text
For those whose hearts hold floods contained by layered walls,	جَنِي سَندِيءَ جِيءَ ۾، يَئُون يَتين ٻوڏُ،
Oh heart! How can you find joy in encountering them?	ڪِهَڙو ڪَرِين ڪوڏُ، هِينئَڙا پَسِي تَنِ کي.



Zahri Interpretation

Shah Abdul Latif describes those whose hearts are filled with deep turmoil— ‘يَتُون يَتين ہوڏُ’ (floods contained by layered walls). These are people who suppress intense emotions beneath a hardened exterior. He warns the heart: ‘كِهڑو ڪَرِين ڪوڏُ’ (what joy can there be) in meeting such individuals? In Zahri's terms, this refers to those who appear calm but harbour inner unrest, pride, or deceit. Their silence is not virtue but repression. Shah Latif’s counsel is cautionary—do not be deceived by appearances. The heart must seek sincerity and humility, not masked storms behind cold manners. This echoes the Qur’anic principle: “They say with their mouths what is not in their hearts” (Quran, 3:167). The poem promotes emotional truth over polished pretense.

Batni Interpretation

At a deeper level, these ‘layered walls’ represent psychological defences that block spiritual growth. The ‘flood’ within is the soul’s unexpressed yearning for truth, trapped behind constructs of fear, pride, or denial. Shah Latif’s question— ‘How can you rejoice in them?’—is not condemnation but a call for discernment. He urges the seeker to recognize that not all stillness is peace. True companionship requires vulnerability and openness; the heart must distinguish between those who have made peace with their depths and those still imprisoned. The verse is a mirror: it asks whether our hearts, too, hold storms hidden behind still waters.

YMK-D10-B30

Line-by-Line Translation	Sindhi Text
For those whose hearts are within floods behind layered walls,	جَنِي سَنديءَ ہوڏِ ۾، يَتوُن يَتين جِيءُ،
Stay with them, build your hut nearby.	ٿُون تَنِي سان ٿيءُ، اوڏا اَڏي پِکَڙا۔

Zahri Interpretation

Shah Abdul Latif refers to individuals whose hearts remain in turmoil— ‘جَنِي سَنديءَ ہوڏِ ۾، يَتوُن يَتين جِيءُ’ (whose hearts are within floods behind layered walls). Unlike the previous verse, where he cautions the heart, here Shah Latif advises: ‘ٿُون تَنِي سان ٿيءُ، اوڏا اَڏي پِکَڙا’ (stay with them, build your hut nearby). This suggests that instead of avoiding emotionally burdened or troubled people, one should live among them, offering support and presence. In Zahri terms, this is a call for compassion and solidarity—an ethic rooted in the Prophet’s (PBUH) practice of accompanying the weak and broken. “Setting up a hut” next to someone meant lifelong nearness and shared fate. Shah Latif honours emotional depth, even when veiled in pain. The protagonist is the seeker or companion who, with humility, chooses love and community over isolation, living beside the wounded-hearted as a form of mercy and moral responsibility.

Batni Interpretation

Shah Latif reveals that the turbulence within others—symbolized by 'layered walls' and 'flooded hearts'—can hold sacred resonance. Rather than idealizing peace, he invites the seeker to honour the mystery within unrest. These souls carry inner tension not as weakness, but as evidence of profound transformation underway. 'Building your hut nearby' suggests proximity not for rescue, but for resonance—being present where sacred unravelling occurs. In Sufi insight, the heart in struggle often becomes the vessel of divine nearness. Shah Latif offers a subtle teaching: genuine seekers don't merely walk among saints; they dwell beside those whose inner storm signals an unseen grace in the making.

YMK-D10-B31

Line-by-Line Translation	Sindhi Text
If they pull the string tight, then do not pull it from your side.	جَي هُو تاڻِين تَندُ کي، تَ تُون تَندُ مَ تاڻِ،
By refraining, remember, your string will remain intact.	اَڇِي اِنَ اُهجاڻِ سالِمُ تَندُ سَڄِي ٽِئِي.

Zahri Interpretation

Shah Abdul Latif Bhittai offers wisdom on patience and restraint. He advises against conflict when others exert force, suggesting that maintaining balance and composure preserves strength. This is akin to the Quranic teaching: "Repel evil with that which is better." (Quran, 41:34). The metaphor of the 'string' represents relationships, disputes, or one's inner stability. In rural Sindhi culture, a taut string can symbolize tension in life's dealings, whether personal or social. Not pulling against it avoids escalation, ensuring one's side remains strong and unbroken.

Batni Interpretation

Shah Abdul Latif offers a quiet insight into the nature of spiritual restraint. The 'string' symbolizes the soul's link to what is sacred. When the world tightens with difficulty, the wise do not react with equal force—they pause. This poem suggests that the soul maintains its integrity by letting go of reactive habits. Spiritual maturity means recognizing when not to resist. Latif's teaching here is not about withdrawal, but a more profound attentiveness—knowing that some tensions resolve not through force, but through presence, faith, and inward calm.

YMK-D10-B32

Line-by-Line Translation	Sindhi Text
It is wise to fully untie, rather than leaving the knot half-loosened.	سَڃِي ڇوڙَڻُ سُٽِرِي، ڇوڙِين جَي اَدُ ڳَنڊِ،
Only then will the sharp thorn of the path to the Beloved be removed.	تَہ ڪَڍُو لاهِين ڪَنڊِ، سُپيرِيان جي سيرَ جو.

Zahri Interpretation

Shah Latif uses the metaphor of a knot to emphasize the necessity of full commitment to a path rather than partial effort. He states that if a person only loosens a knot halfway, it remains an obstacle. The lesson here is that one must fully engage in a journey or endeavour instead of hesitating or stopping midway. The second line shifts to the imagery of a thorn being removed from the path to the Beloved, suggesting that true dedication and perseverance make the path smoother. This could apply to worldly struggles, including spiritual discipline, love, or personal efforts. The rural audience of Sindh, familiar with travelling through thorny landscapes, would understand this as a practical and symbolic truth: commitment and persistence lead to success.

Batni Interpretation

Shah Latif uses the knot as a symbol of spiritual inertia—those inner bindings that cannot be loosened through partial effort. The poem suggests that clarity only arises when one decisively lets go of hesitation. The 'thorn' along the path to the Beloved represents spiritual discomforts that persist when inner change is incomplete. Rather than idealizing the destination, Shah Latif focuses on the purification required. The lesson is subtle: the way forward remains painful and unclear without fully unbinding ourselves from distractions and fears. The seeker must embrace the challenge completely to move into spaciousness.

YMK-D10-B33

Line-by-Line Translation	Sindhi Text
Do not place your hand repeatedly; this knot does not loosen by scratching,	هَرَ هَرَ هَتُ مَ پاءِ، اِي ڳَنڊِ ڇُهِندِيءَ نَہ ڇُٹِي،
Countless have tried and become confused within this difficulty,	ڪوڙِين وِڏا ڪيڙا، اِنَ وَرَ مَنجِهہ مُنجَهاءِ،
Many lamented over it; thousands of scholars have passed away here.	هَنِي هَنِي ڪَندا هاءِ، اِتِ حاذِقَ هَزارين وِئا.

Zahri Interpretation

Shah Abdul Latif warns: 'هَرَ هَرَ هَتُ مَ پاءِ' (do not keep placing your hand), referring to the futility of obsessively trying to untie a knot that resists simple force. This 'knot' ('ڳَنڊِ') symbolizes a complex problem—possibly fate, divine will, or deep emotional pain. He states that many have

tried and failed (‘ڪوڙين وِڌا ڪيترا’), and even thousands of learned ones (‘حاذِقَ هَزارين’) have perished in confusion. Zahri-wise, Shah Latif criticizes reliance on cleverness or repeated effort to solve what requires humility and patience. The poem reflects Islamic teachings that some matters lie in *taqdeer* (divine decree), not human manipulation. In a rural 17th-century Sindhi context, this could relate to disputes, love, or existential puzzles. The message: let go of prideful striving; some knots are spiritual tests, not problems to solve. The protagonist is the restless soul who must learn to surrender to struggle.

Batni Interpretation

Shah Latif uses the image of a stubborn knot to caution the seeker against relying on sheer force or logic to unravel life’s deeper realities. This knot is not meant to be undone by striving but understood through stillness. The scratching (‘چُهِندِيءَ’) reflects impatience—the ego trying to conquer what must instead be surrendered to. The lament ‘هئَي هئَي’ expresses not just sorrow, but awe at the futility of intellect in the face of divine mystery. Latif reminds us that wisdom arises not from control but from reverent pause. The path opens not to those who insist but to those who wait with humility.

YMK-D10-B34

Line-by-Line Translation	Sindhi Text
Come and take care of me, O Beloved, I am suffering from your pain.	اَڇِي سارَ لَهيجِ، ساجَنَ سُورَ تُماريِ آئُون ماريِ،
If I die from this pain of yours, do not blame me for it.	سُورَ تُماريِ جي مَران، تان مُون ڏوهُ مَ ڏيجِ،
Fill your hands with remedies, O Friend, and heal me.	ڏَنِ يَرِي هَتَڑا، دارُون دوسِتَ ڪَريجِ.

Zahri Interpretation

Shah Latif speaks from the perspective of a lover in deep anguish, calling upon the sajan (Beloved) to come and tend to their suffering. The pain of separation has weakened the lover to the point of near death, and they plead that if they perish, they should not be held responsible. The plea to bring ‘دارُون’ (remedies) signifies the urgency of healing, possibly indicating physical ailment or emotional despair. The imagery reflects rural Sindh, where herbal medicine was common. In an Islamic context, patience in suffering is emphasized, yet seeking relief is encouraged. The poem echoes the Sufi tradition of the lover’s torment in longing for the Divine, akin to the supplications of Majnun for Layla.

Batni Interpretation

Shah Latif’s cry is that of a soul weighed down by longing. The ‘ساجَنَ’ (Beloved) becomes the hidden presence whose absence wounds and whose nearness heals. This pain is not a weakness but a sacred signal—proof of the heart’s attunement. The plea for ‘دارُون’ (remedies) speaks not of

medicine alone, but of divine attention. The seeker's request is simple: come close, and I will be restored. Latif reveals that such spiritual pain is itself a form of connection. The lover is not asking for the pain to end, but for it to be seen. This poem is less about cure and more about closeness.

Waaiyun: Beloved's Call

Introduction

Welcome to a journey into the heart of longing and divine encounter, as painted by the master poet of Sindh, Shah Abdul Latif Bhittai. This section, "Beloved's Call," unfurls like a desert rose, revealing layers of meaning that speak to the soul's deepest yearning. Shah Latif's verses draw from the everyday sights and sounds of his land—the perplexed *vaijd* (physicians), the rhythmic blows of the *luhar* (blacksmith), the poignant tales of separated lovers like Heer and Ranjha, and the resilient desert dweller, *Maru*. Yet, these familiar images become luminous portals into a profound spiritual landscape.

This section's core is the seeker's relationship with the *Pirrin* (Beloved), an all-encompassing term for the Divine, the ultimate truth, or the spiritual guide. Shah Latif begins by challenging our

reliance on worldly fixes. When the soul aches with a malady born of separation from this Beloved, the remedies of ordinary physicians prove futile. They are "confused," "mistaken," for this is no ailment of the body, but a sacred wound of the spirit. True healing, a "sip of mercy," comes only with the arrival of the *Dost* (Friend) or the *Hadi* (Guide)—the very source of the pain, who is also the ultimate cure.

But the path to this divine union is rarely smooth. Latif unflinchingly portrays love, or *ishq*, as a transformative fire. It is a *mahabbat je maidan* (battlefield of love) where only a courageous few are willing to offer their *sirr* (head), their very self. The Beloved, in a paradoxical display of affection, may inflict pain, like the blacksmith's hammer shaping iron, to refine the soul. The seeker might be symbolically placed on *sikhun* (skewers) over the fire of trial, not for destruction, but for purification, echoing the Quranic call to "die before you die." This journey demands a surrender so complete that *aql* (reason) falters and love itself becomes the *imam* (leader).

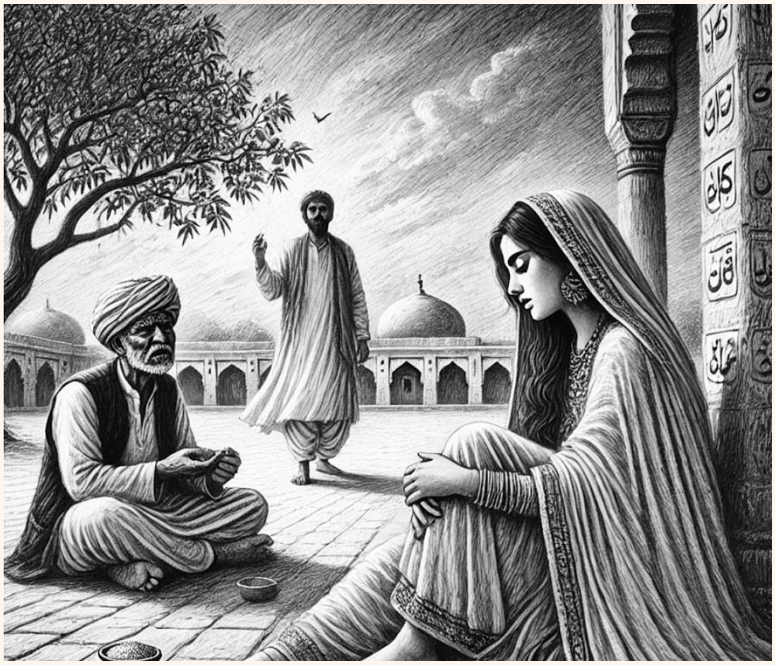
Amidst this intense drama of longing, trial, and potential union, Shah Latif weaves a crucial thread: the call to spiritual vigilance. He reminds us that *joban* (youth) and opportunity are fleeting—the heedless who "sleep through the night" risk losing their connection to the Beloved. Thus, the poet extols those who practice *jaagran* (wakefulness), rising at *aadhi raat* (midnight) to remember the Divine. This is not mere ritual, but an active state of inner readiness, a conscious turning of the heart towards the Beloved's ever-present call.

Through these verses, Shah Latif invites us to look beyond the surface, to see the Batni (esoteric) truth shimmering beneath his poetry's Zahri (exoteric) appearance.

۞۞۞ *Verses of the Waaiyun* ۞۞۞

YMK-WAY-W01

Line-by-Line Translation	Sindhi Text
The poor physicians are confused, the mistaken physicians are lost.	وِرسِئا ويڄَ ويچارا، ڀُلئا ويڄَ ويچارا،
The heart aches for the Beloved, the soul suffers from the illness of the Beloved.	دِلِ ۾ دَردُ پِرِيَنِ جو، مَنَ ۾ مَرِضُ پِرِيَنِ جو،
Rise, O physicians, do not stay, take your medicine and go.	اُٿِئو ويڄا مَ وِهو، وَڃو ڊَڀَ کَڻِي،
The ones who give mercy will offer the healing sip; the one who caused the pain has arrived, the one who revives the soul has come.	ٻُڪِي ڏِيندا ٻاجَهہ جِي، آيا سُورَ ڏَڻِي، آيا جِيءَ جِيارا.



Zahri Interpretation

Shah Latif describes a deep spiritual ailment that worldly physicians fail to diagnose. The protagonist suffers from a malady not of the body but of the soul, inflicted by separation from the Beloved. The physicians, representing rational and worldly solutions, are confused and unable to heal the pain. The poet then dismisses them, urging them to take their useless medicine away, as their remedies cannot cure love's suffering. The poem shifts when the real "healer" arrives—the very source of the pain, the Beloved, who also holds the remedy. This aligns with Sufi and Islamic teachings, where trials from God are also a means of spiritual purification. The imagery of "drinking" healing medicine evokes the Quranic concept of divine mercy: "And when I am ill, it is He who cures me." (Quran 26:80).

Batni Interpretation

This poem reflects Shah Latif's vision of the seeker's inner crisis, where external knowledge and worldly guidance collapse in the face of divine yearning. When the poet says, 'وِرسِئا ويجَ ويچارا، ڀُلئا ويجَ ويچارا' (The poor physicians are confused, the mistaken physicians are lost), he dismisses superficial cures for a wound that lies in the spirit. The arrival of the Beloved— 'آيا سُورَ ڏَڻِي، آيا جِيءَ جِيارا' (the one who revives the soul has come)—marks the descent of divine presence. This is not just healing but transformation. The "sip of mercy" symbolizes a grace that reawakens the heart through *ma'rifa* (divine insight). The poet reveals that the deepest ailments are sacred, for they clear the path to union. This is not about being "cured" in worldly terms but about being set aflame with divine remembrance.

YMK-WAY-W02

Line-by-Line Translation	Sindhi Text
O physician, do not stay with me; my Beloved has arrived home, the Guide has come.	ويڄَ مَ مُون وَٽِ ويهُ، آيا جانِي مُون گهَرِ آيا، آيا هادِي،
The physicians made great efforts indeed for my illness,	ويڄَنِ وَڏا ئِي وَسَ ڪِئا، مَرضَ مُنهِنجي کي،
[But the True Healer] will give a sip of mercy – a downpour of grace!	ٻُڪِي ڏِيندا ٻاجَهه جي، سَندو رَحمَتَ ريهُ،
Let me not even get well [by your means]; O physician, do not give [me] a sip!	مَرُ چَڱِيائِي نَہ ٿِيان، ويڄَ مَ ٻُڪِي ڏي،
May He bring relief and sometime come to my courtyard!	ڪَرَ لاهُو ٿِي ڪَڏِهِين، اَڱَڻِ شالَ اَچي.

Zahri Interpretation

Shah Latif speaks in the voice of a lover overwhelmed by the presence of the Beloved—a long-awaited figure who has finally arrived. In the opening line, ‘ويڄَ مَ مُون وَٽِ ويهُ، آيا جانِي مُون گهَرِ آيا، آيا هادِي’ (O physician, do not stay with me; my Beloved has arrived home, the Guide has come), the *Hadi* (Guide) represents spiritual guidance or divine union, and the speaker tells the worldly physician to leave—his proper cure has arrived. The poet acknowledges that ‘ويڄَنِ وَڏا ئِي وَسَ ڪِئا، مَرضَ مُنهِنجي کي’ (The physicians made great efforts indeed for my illness), but their remedies have failed to heal him. He does not wish for health from their efforts: ‘مَرُ چَڱِيائِي نَہ ٿِيان، ويڄَ مَ ٻُڪِي ڏي’ (Let me not even get well [by your means]; O physician, do not give [me] a sip!). Instead, he seeks relief from the Beloved, whose arrival will bring mercy: ‘ٻُڪِي ڏِيندا ٻاجَهه جي، سَندو رَحمَتَ ريهُ’ ([But the True Healer] will give a sip of mercy – a downpour of grace!). The poem ends with a heartfelt plea: ‘ڪَرَ لاهُو ٿِي ڪَڏِهِين، اَڱَڻِ شالَ اَچي’ (May He bring relief and sometime come to my courtyard!), where *aangan* (courtyard) reflects the desire for the Beloved’s presence in his inner and outer life. The poem speaks from the heart of the seeker who turns away from worldly cures and hopes only for healing through divine presence.

Batni Interpretation

At the inner level, Shah Latif describes a moment of intimate nearness—when longing gives way to presence. The worldly ‘ويڄَ’ (physician) no longer has meaning because the soul no longer seeks outward solutions; the inward chamber is already lit. The arrival of ‘جانِي’ (the Beloved) and ‘هادِي’ (the Guide) signifies a heart that has received inner clarity. The ‘sip of mercy’ (‘ٻُڪِي ڏِيندا ٻاجَهه جي’) is not just healing—it is surrender, where the seeker stops resisting divine will. The refusal to be cured by the physician— ‘مَرُ چَڱِيائِي نَہ ٿِيان’ (let me not even get well)—shows a more profound truth: the seeker embraces this spiritual ache as sacred. The final wish— ‘اَڱَڻِ شالَ اَچي’ (may He come to my courtyard)—is the unveiling of intimacy, where the heart is no longer a seeker, but a sanctuary.

YMK-WAY-W03

Line-by-Line Translation	Sindhi Text
They are afflicting me; what a beloved method the Beloved ones have!	مُون کي ٿا مارِينِ، ڪو پَهُ پِيَڙو سَڄَڻين،
Igniting, they extinguish; having extinguished, the Beloved ignites [again].	ٻارِئو اُجهائِينِ، پِرِين اُجهايو ٻارِينِ،
Like the blows of blacksmiths, they are striking me.	لُهان لُهارَنِ جا، مُون کي ٿا مارِينِ،
Cutting, tearing, roasting – they display [me] to the world.	وَڍِئو چِيرئو چِڇِرئو، ڏيهَ کي ڏيکارِينِ،
Skewers are in the Beloveds' hands; they are placing [me] upon the fire.	سِيخُون سَڄَڻَنِ هَٿَ ۾، چُلهي ٿا چاڙِهِينِ،
"Die before you die" – this is the state they inflict with.	مُوْتُوْ قَبْلَ اَنْ تَمُوْتُوْ ، مَرضَ اِنَ مارِينِ،
"Wherein he will neither die nor live" – [thus] killing, they revive.	لَا يَمُوتُ فِيهَا وَلَا يَحْيَىٰ ، مارِئو جِيارِينِ.

Zahri Interpretation

In these verses, Shah Abdul Latif depicts the intense suffering inflicted by the Beloved using the imagery of physical pain. The poet cries, ‘مون کي ٿا مارِينِ، ڪو پَهُ پِيَڙو سَڄَڻين’ (They are afflicting me;

what a beloved method the Beloved ones have!), where the word 'مارِينِ' (they beat me) suggests not hostility, but a paradoxical affection from the Beloved. The poetic voice accepts pain as a form of divine intimacy. The blow of the blacksmith's hammer ('لُهان لُهارَنِ جا') evokes the rural life of 18th-century Sindh, where blacksmiths were essential figures—metaphorically forging human souls like iron.

References like 'مُؤْثُوْ قَبْلَ اَنْ تَمُؤْثُوْ' ("Die before you die") derive from a well-known Hadith urging spiritual death to the ego before physical death. Similarly, 'لَا يَمُوتُ فِيهَا وَلَا يَحْيَىٰ' (Wherein he will neither die nor live) from Quran 20:74 refers to a state of suspended torment, echoing divine trials.

The imagery of skewers ('سِيخُون') and fire ('چُلهي') draws from Sindh's rustic culinary life but symbolically illustrates the mystic's offering of self upon the altar of divine will. The poem reflects the story of a spiritual aspirant who is prepared for spiritual annihilation. Here, the Beloved is Allah, and the protagonist is a seeker undergoing fanā' (annihilation of self).

Batni Interpretation

Shah Latif unearths the paradox of spiritual refinement through divine hardship in this poem. The line 'ٻارِئو اُجهائِين، پِريِن اُجهايو ٻارِينِ' (Igniting, they extinguish; having extinguished, the Beloved ignites [again]) reveals the rhythmic pulses of divine attention—waves of intensity followed by stillness. Rather than dwell again on annihilation or transformation, Shah Latif hints at the *tahdhib* (refinement) of the soul through alternating exposure and concealment. The blacksmith's blows are not mere destruction but a method of tuning the heart to divine rhythm. Skewers and fire here point to sabr (patient endurance), not just mystic ecstasy. This is the seeker's agony and his silent education—being made to endure, reflect, and glow inwardly. The poet's tone suggests not complaint but profound trust: he is being readied for something higher, though his body burns.

YMK-WAY-W04

Line-by-Line Translation	Sindhi Text
The heart revives at the mention of the Beloved, the care of companions sustains me.	جَڏڙو جِيءُ جِيارِئو، پِريَنِ جِي پَچارَ سيڻَنِ جِي سَنڀالَ،
The thirsty body drinks deeply from the ocean of the Beloved's love.	اُڃِئو تَنُ عَميقَ مان، پِريَنِ پُوجُ پِيارئو.
O pure one, turn your face towards me, let me gaze upon your pure light.	سَنئُون مُنهَن ڪَري سُڀِرين، نِرمَلَ نُورَ نِهارِئو،
You call the beggars and uplift the distressed ones.	سائِلَنِ جِينَّن سَڏَ ڪَري، اَئِين تالُنِ ڪي تَنوارِئو،
You remove illness from the sick with a mere gesture.	مَرِضُ مَريضَنِ تان، اَئِين اِشاري ساڻُ اُتارِئو،
By the mercy of the Most Merciful, rescue me from this misery.	ڪَرَمَ ڪَريمَنِ جي، مُون ڪي اَهُڪِيءَ مان اُڪارِئو.

Zahri Interpretation

Shah Latif expresses the transformative power of love and divine remembrance. The ‘پِرِيَن جِي پَڇارَ’ (mention of the Beloved) revives the heart, showing how true love and companionship sustain the soul. The imagery of ‘اُڃِيئو تَنُ’ (thirsty body) drinking from ‘عَميقَ مان’ (the deep ocean) symbolizes deep spiritual fulfillment. The plea to ‘نِرمَلَ نُورَ نِهارِئو’ (gaze upon the pure light) suggests the longing to witness divine beauty. The poem reflects the Quranic theme of divine mercy: “Call upon Me; I will respond to you.” (Quran 40:60). The sick and the beggars represent those spiritually deprived, whom the Divine uplifts. The last line is a plea to ‘كَرِيمَنِ' (the Merciful), reflecting the fundamental Islamic belief in divine grace. Shah Latif presents the idea that true healing comes not from medicine but from divine love and remembrance, which nourish the soul.

Batni Interpretation

This poem illustrates how the soul is nurtured through nearness, not distance. When Shah Latif says, ‘جِيءُ جِيارِئو’ (the heart revives), he speaks of an awakening that comes not through striving, but grace. The image of the seeker drinking from a deep ocean points to spiritual absorption, where the thirst for truth is quenched not by knowledge alone, but by presence. The ‘نِرمَلَ نُورَ’ (pure light) the seeker longs to see is not just divine beauty, but a glimpse of clarity that lifts the veil of confusion. Shah Latif places subtle emphasis on divine generosity: a mere gesture removes burdens; a glance transforms grief. This is a vision of the inward path where even silence becomes communion, and every ache becomes a prayer answered.

YMK-WAY-W05

Line-by-Line Translation	Sindhi Text
O people, my heart is with my Beloved, my heart is with Ranjha.	دِلِ ماهِي دي نالِ لوكو، دِلِ رانجَهِن دي نالِ لوكو،
In the battlefield of love, only a few sacrifice their heads.	مَحَبتَ جي مَيدانَ ۾، سِرُ ڏِيندو كو كو.

Zahri Interpretation

Shah Latif uses the legendary love story of Heer and Ranjha to express the depth of devotion. Ranjha, a symbol of the Beloved, represents the ultimate object of love, while the poet's heart is entirely devoted to him. This reflects the *muhabbat* (love) theme, where genuine commitment is rare. The phrase ‘مَحَبتَ جي مَيدانَ’ (battlefield of love) suggests that love is a struggle, not just an emotion, but a path requiring immense sacrifice. The line ‘سِرُ ڏِيندو كو كو’ (only a few sacrifice their heads) indicates that very few are willing to endure the trials of love. This idea aligns with Islamic teachings where love for God demands patience and sacrifice, as seen in jihad an-nafs (struggle against the self). The reference to Ranjha is rooted in Sindhi culture, where folklore serves as an allegory for devotion, perseverance, and longing for the Divine.

Batni Interpretation

Shah Latif turns the battlefield into a mirror of the soul's inner landscape. When he says ' سِرُ ڏيندو ڪو ڪو' (only a few sacrifice their heads), he does not merely refer to martyrdom, but to the rare courage required to offer one's entire being to a higher calling. The reference to Ranjha is not just folklore—it is a cipher for an unseen yet intensely felt Presence. In this journey, the lover becomes transparent, stripped of all identities. Shah Latif shows that few are willing to cross this threshold, where one gives their heart and certainty. This is the cost of truth—where the battlefield is quiet, and surrender is the loudest act.

YMK-WAY-W06

Line-by-Line Translation	Sindhi Text
The Friend arrived at my door, the moment of union has come.	دوسُ پيڀي دَرِ آئِيو، ٽِئو مِلَنَ جو ساعِيَو.
After many days, our Lord, the Loving One, has brought us together.	ڏِينهَن پُڄاڻُون آڻي اَسان کي، مَولا مُحِبُ مِلائِيو،
Separation has vanished, union has occurred, the wind of the One has blown.	وِيو وِڇوڙو، ٽِيو مَيلاپو، واحِدَ واءُ وَرائِيو،
He who was once distant has arrived today.	هُو جَنهِين جو ڏَسُ ڏُوراڏو، اوڏو اَڄُ سو آئِيو،
Abdul Latif says: "The wondrous One has bestowed His grace."	عَبدِاللَطِيفُ چئَي اَچِي عَجِيبَنِ، پانَ فَضُلُ فَرمائِيو،

Zahri Interpretation

Shah Latif describes a moment of long-awaited reunion after a period of painful separation. The 'Friend' (دوسٌ) represents a beloved figure, either in a worldly or spiritual sense. The line 'ڏينهَن پُڄاڻُون' (after many days) signifies prolonged yearning, while 'مَولا مُحِبُ مِلائِيو' (the Loving Lord has united us) suggests divine intervention in ending the separation. The shift from 'وِڇوڑو' (separation) to 'مَيلاپو' (union) highlights the central Sufi theme of longing and fulfillment. The phrase 'واحِدَ واءُ وَرائِيو' (the wind of the One has blown) symbolizes divine presence. The poem's language mirrors Quranic themes of divine grace: "He it is who unites them in love" (Quran 8:63). Shah Latif expresses gratitude in the final line, emphasizing that union is not by human effort alone but through divine *fazl* (grace). The imagery of doors and winds aligns with rural Sindhi life, where guests and winds bring news of joy or sorrow.

Batni Interpretation

This poem portrays a sacred unveiling after spiritual darkness. The 'Friend' ('دوسٌ') arriving at the door signifies the moment when the veils between seeker and Divine are lifted. The seeker, once lost in absence, now stands in the luminous presence of the Beloved. The line 'واحِدَ واءُ وَرائِيو' (the wind of the One has blown) marks this shift, hinting at the breath of divine life that renews the soul. Shah Latif does not merely celebrate reunion; he marks a spiritual arrival that is sudden, transformative, and beyond human striving. In the final line, 'پانَ فَضَلُ فَرمائيو' (He has bestowed His grace), he points to the secret of this union: it is not earned but gifted. The poem captures the instant where longing ends—not in triumph, but in awe.

YMK-WAY-W07

Line-by-Line Translation	Sindhi Text
O kind and affectionate beloved Maru!	پَلو مِيان مُحبَتِي مِڙَا مارُو،
Ah! When the Beloved arrives, she revives the soul.	اَلا پِرين اَچَنِ جِيءُ جِيارِئو جَنِ،
O beautiful one with natural charm, why apply kohl to your eyes?	ري سُرِمي سُهڻا، ڪَجَلُ ڪوهُ وِجَهنِ،
Her mere glances slay me; yet [I long] that they might fully manifest!	ميرا ئِي مارِينِ مُون، تان جي پَڪَرِجَنِ.

Zahri Interpretation

In this poem, Shah Abdul Latif addresses 'مارُو' (*Maru*), a desert dweller, as a symbol of sincere love and resilience. The phrase 'اَلا پِرين اَچَنِ جِيءُ جِيارِئو جَنِ' (Ah! When the Beloved arrives, she revives the soul) reflects the joy and healing presence of the beloved, likely referencing a reunion with a lover after separation, which was a frequent hardship in desert life. When Shah Latif asks 'ري سُرِمي سُهڻا، ڪَجَلُ ڪوهُ وِجَهنِ' (O beautiful one with natural charm, why apply kohl to your eyes?), he questions the need for adornment when natural beauty already exists. Finally, 'ميرا ئِي مارِينِ مُون، تان جي پَڪَرِجَنِ' (Her mere glances slay me; yet [I long] that they might fully manifest!) shows the poetic exaggeration of love's pain, where even a glance causes suffering, yet the lover craves more. This reflects the emotional depth of romantic and rural yearning and the acceptance of suffering as a natural part of longing.

Batni Interpretation

Shah Abdul Latif calls out to 'مارُو' (*Maru*), a symbol of the seeker shaped by hardship and clarity. In 'she revives the soul,' he hints at an inner awakening brought on not by effort but by sudden presence. The line about kohl— 'why apply kohl to your eyes?'—becomes a deeper reflection on how truth needs no ornament. The poet implies that the Divine is already radiant, beyond all veils. When he says, 'Her mere glances slay me,' he's speaking of the soul's pain when it glimpses truth without complete closeness. These glances stir longing, not just for sight, but for complete nearness. Here, Shah Latif shifts from admiration to a silent yearning, where what wounds also summons.

YMK-WAY-W08

Line-by-Line Translation	Sindhi Text
O companions, they go, taking the Beloved; though I hold and restrain, my heart cannot remain.	جيڏِيُون وَٺَڙِئو هوتَ وَڃَنِ، جَهلِيان پَليان هِينئڙونَہ رَهي،
Let me die, let them kill me, let them tear me piece by piece!	مَرُ مَران مارِينِ مُون، پُرزا پُرزا ڪَنِ،
I sacrifice myself, if only I may be united with my Beloved.	آئُون مُيائِي گهورِي، جي مان مُحِبَ مِڙَنِ،
I belong to them; may I never be separated from them.	آئُون جَنِ جي آهِيان، ڪَڙِي مَ ٿِيان تَنِ،
Sacrificed in many ways; their mercy is unlike that of others.	گهَڻين ڀَتين گهورِي، سَندَڙِي ٻاجَهہ ٻِيَن.

Zahri Interpretation

Shah Abdul Latif opens with ‘جيڏِيُون وَٺَڙِئو هوتَ وَڃَنِ، جَهلِيان پَليان هِينئڙونَہ رَهي’ (O companions, they go, taking the Beloved; though I hold and restrain, my heart cannot remain), describing the grief of watching one’s beloved being taken away. This likely alludes to a scene from a folktale, such as Sassui, Suhni, or Moomal, where lovers are torn apart by fate or family. The speaker's attempts to stop them fail; the heart cannot endure such loss. In the second line, ‘مَرُ مَران مارِينِ مُون، پُرزا پُرزا ڪَنِ’ (Let me die, let them kill me, let them tear me piece by piece!), Shah gives voice to the intense emotional anguish of separation, expressing willingness to suffer death and dismemberment. He follows with ‘آئُون مُيائِي گهورِي، جي مان مُحِبَ مِڙَنِ’ (I sacrifice myself, if only I may be united with my Beloved), emphasizing the longing for reunion at any cost. The following lines declare deep loyalty— ‘آئُون جَنِ جي آهِيان، ڪَڙِي مَ ٿِيان تَنِ’ (I belong to them; may I never be separated from them)—and a final acknowledgment of the Beloved’s unique grace: ‘گهَڻين ڀَتين گهورِي، سَندَڙِي ٻاجَهہ ٻِيَن’ (Sacrificed in many ways; their mercy is unlike that of others). The poem reflects themes of sacrifice, devotion, and the pain of enforced separation, grounded in 17th-century Sindh’s tales of love and trial.

Batni Interpretation

This poem echoes the cry of a soul gripped by distance from its Source. When Shah Latif says ‘they go, taking the Beloved,’ he evokes not just loss, but the moment when destiny denies the seeker their nearness to the Divine. The speaker’s plea to be torn ‘piece by piece’ is more than grief—it is the shedding of self, a willingness to be unmade for a glimpse of truth. In ‘I belong to them; may I never be separated from them,’ Shah expresses the soul’s deep-rooted recognition of its true origin. The final lines are not mere longing, but surrender to a mercy unlike any other—not logical, not earned, but intimate and transforming.

YMK-WAY-W09

Line-by-Line Translation	Sindhi Text
Do not forget this truth: youth lasts only for two or three days.	وِساريچِ مَ وينَ، آهي جوڀَنُ ٻَہ تي ڏِينهَڙا،
The careless ones who sleep through the night lose their true beloved.	اَصلِ اَسارَنِ جا، سُتي وِڃَڙا سينَ،
O friends, if you trust me, do not let sleep overtake your eyes.	جيڏِيُون جي مُون وِسَهو، نِندَ مَ هيرِئونينَ،
At dawn, the heedless ones endure the reproach of people.	لونِيُون سَهَنِ لوڪَ جا، وِهاڻِيءَ ٽِيُون وينَ،
Rise at midnight, restrain your eyes from sleep.	آڏِيءَ راتِ اُٿِي ڪَري، جَهلِ ٿُون نِندان نينَ،
I will befriend only those who keep awake at night.	رانڍِيُون جاڳَنِ ڇِي، سي آئُون ڪَندڙِي سينَ.

Zahri Interpretation

Shah Latif warns against heedlessness, emphasizing the fleeting nature of youth and worldly life. The phrase 'جوڀَنُ ٻَہ تي ڏِينهَڙا' (youth lasts only a few days) reminds us of that human strength and beauty are temporary. The poet criticizes those who 'سُتي وِڃَڙا سينَ' (sleep carelessly), losing their beloved while they are unaware. The imagery of 'آڏِيءَ راتِ اُٿِي' (waking up at midnight) reflects the Islamic practice of *tahajjud* (night prayer), which strengthens one's connection with God. The line 'لونِيُون سَهَنِ لوڪَ جا' (suffering public reproach at dawn) suggests that those who waste their time face regret in the end. Shah Latif values those who 'رانڍِيُون جاڳَنِ' (stay awake at night), indicating that spiritual seekers must remain vigilant.

Batni Interpretation

This poem warns of time's quiet theft. When Shah Latif says 'youth lasts only for two or three days,' he isn't just speaking of age, but of moments when the heart can turn inward. 'Do not let sleep overtake your eyes' becomes a call to inner readiness—to not miss those subtle calls of the Divine that come when the world sleeps. In this poem, night is not darkness but potential, where a still soul may hear what daylight drowns. Shah Latif seeks companions not of comfort, but of alert hearts. Wakefulness here is not ritual—it is intimacy.

YMK-WAY-W10

Line-by-Line Translation	Sindhi Text
The state of longing for the Beloved cannot be expressed in words,	ڳالِهہ ڪِينَ وَڃي، سُپيرِيان جي سَڌَ جِي،
Nor [can] the beauty of the Beloved.	سُپيرِيان جي سُونهَن جِي،
Ask about Love later; first, pledge your head.	پُڇِڄِ پوءِ پِريَتڻُون، پهرِين سِرُ سَڃي،
Even the wise got entangled in complexities; why then should the simple one feel shy?	عاقِلَ ئِي اوڄُونِ ٿِئا، ڀورو ڪوهُ نَہ لَڄي،
Going to the Beloveds' door, the head belongs upon the gallows.	وَڃِي دَرِ دوسِتَنِ جي، سُورِيءَ سِرُ هَڄي،
[True] lovers mounted the burning embers; everyone else flees.	عاشِقَ اَنگهُنِ چَڙِهئا، ٻِئو سَڀَڪو ڀَڄي.

Zahri Interpretation

In the opening line, Shah Abdul Latif declares that ‘ڳالِهہ ڪِينَ وَڃي، سُپيرِيان جي سَڌَ جِي’ (The state of longing for the Beloved cannot be expressed in words), describing how deep emotional yearning defies language. He follows with ‘سُپيرِيان جي سُونهَن جِي’ (Nor [can] the beauty of the Beloved), emphasizing the ineffability of the Beloved’s appearance, too beautiful to be captured by speech. Then comes a shift toward advice: ‘پُڇِڄِ پوءِ پِريَتڻُون، پهرِين سِرُ سَڃي’ (Ask about Love later; first, pledge your head), a statement of commitment where the price of love is the self. Shah reminds us that even the ‘عاقِلَ’ (wise ones) were confused: ‘عاقِلَ ئِي اوڄُونِ ٿِئا، ڀورو ڪوهُ نَہ لَڄي’ (Even the wise got entangled in complexities; why then should the simple one feel shy?), asserting that love is not limited to intellectuals. Finally, he contrasts true lovers with pretenders: ‘عاشِقَ اَنگهُنِ چَڙِهئا، ٻِئو سَڀَڪو ڀَڄي’ (True lovers mounted the burning embers; everyone else flees), drawing from local imagery where lovers endure trial by fire, while others escape. The poem teaches that real love demands sacrifice, courage, and surpasses intellect.

Batni Interpretation

This poem outlines the threshold every seeker must cross. ‘Longing cannot be expressed in words’ points to the sacredness of experience that resists explanation. The Beloved’s beauty, too, overwhelms all forms—it cannot be described, only felt. Shah Latif warns: love is not a question one asks, but a state one enters through surrender. Even the wise stumble here, for love speaks in symbols, not syllogisms. The line about the gallows and fire reminds us: this path is not for spectators. It begins where speech ends and burns through all certainty. Only those willing to vanish in love ever truly arrive.

YMK-WAY-W11

Line-by-Line Translation	Sindhi Text
O friends! I am dying from the pain of separation from the Beloved.	يارَ سَجَنَّ جي فِراقَ، ڙِي جيڏيُون! آئُون مارِي،
At the Beloved's door, many lovers like me are waiting.	دَرِ دوسَنِ جي ڪَئين جو هُوندا، مُون جيها مُشتاقُ،
Everywhere, there is talk of the Beloved's beauty.	جائَي ڪائَي مَحبُوبَنِ جِي، آهِ حُسنَ جِي هاڪَ،
Take the dust of the Beloved's feet as the finest kohl for your eyes.	سُرمو سَهِي ڪَرِ اَکِيُنِ جو، خاصُ پِريان جِي خاڪَ،
Abdul Latif says: "Our Beloved is eternally beautiful."	عَبدِاللَطِيفُ چي، پِرين اَسان جو هَميشه حُسناڪَ،

Zahri Interpretation

Shah Latif describes the agony of separation from the Beloved, a common theme in human and divine love. The protagonist suffers deeply, expressing 'فِراقَ' (separation) as a cause of immense pain. The phrase 'دَرِ دوسَنِ جي' (at the Beloved's door) shows that many lovers gather in devotion, emphasizing that true love is not exclusive but shared by many seekers. The poet highlights the universal recognition of the Beloved's beauty, suggesting that divine qualities are praised far and wide. The idea of using 'پِريان جِي خاڪَ' (dust of the Beloved's feet) as 'سُرمو' (*kohl*) reflects humility and reverence, a concept deeply rooted in Sindhi culture, where dust from a saint's feet is considered sacred. This aligns with the Quranic idea that proximity to the Divine is the highest honour: "Indeed, those who are near your Lord do not turn away from His worship." (Quran 7:206).

Batni Interpretation

This poem echoes the quiet ache of those who wait at the edge of revelation. The Beloved's absence leaves the seeker wounded yet watchful. When Shah Latif mentions 'the Beloved's door,' he speaks of a threshold between longing and presence, where many gather, but few truly see. The dust, turned into kohl, becomes a symbol: it is not for adornment but for insight, to help the eyes see beyond form. The final line is not just praise—a truth revealed to those who remain in love even when the path is veiled. Beauty, here, is not fleeting; it is eternal, but not easily touched.

YMK-WAY-W12

Line-by-Line Translation	Sindhi Text
Love is absolute, separation is absolute; I am utterly ruined, O people, by my Beloved.	عِشقَ تَمامُ بِرهَ تَمامُ، مَين لُٹِي يارَ لوڪو،
To stay awake at night and seek the Lord is the work of the faqirs.	راتِيان جاڳُنُ صاحِبُ سَنيالُنُ، اِيءُ فَقِيران دا ڪامُ،
For one thus afflicted, peace comes not upon the bed; sleep has become forbidden for my eyes.	سيجَ سُتي نُون جَبِ نَہ آوي، نيٹين نِندَ حَرامُ،
The path of reason is lost; love has become the Guide.	راهَ عَقُلِ دِي مُنجِھ گَئِي آيا عِشقُ اِمامَ.

Zahri Interpretation

Shah Abdul Latif begins with a cry of emotional devastation: 'عِشقَ تَمامُ بِرهَ تَمامُ، مَين لُٹِي يارَ لوڪو' (Love is absolute, separation is absolute; I am utterly ruined, O people, by my Beloved). This speaks to the overwhelming power of passionate love, where union and distance destroy the lover. The beloved—possibly referencing a worldly figure—has completely overtaken the speaker's life. He continues: 'راتِيان جاڳُنُ صاحِبُ سَنيالُنُ، اِيءُ فَقِيران دا ڪامُ' (To stay awake at night and seek the Lord is the work of the faqirs), situating himself among spiritual mendicants who forsake comfort to call upon their Beloved in the night. In the third line, 'سيجَ سُتي نُون جَبِ نَہ آوي، نيٹين نِندَ حَرامُ' (For one thus afflicted, peace comes not upon the bed; sleep has become forbidden for my eyes), he describes the physical toll of longing—insomnia, restlessness, and emotional pain. Finally, 'راهَ عَقُلِ دِي مُنجِھ گَئِي آيا عِشقُ اِمامَ' (The path of reason is lost; love has become the Guide), suggests that rationality no longer helps him; instead, love itself has taken over as his only direction. This is a tale of intense romantic or spiritual love, where longing leads to wakefulness, confusion, and surrender.

Batni Interpretation

This poem reveals what happens when love no longer knocks but takes over. Shah Latif begins not with metaphor but with raw collapse—being undone by what is most desired. In saying that only faqirs stay awake at night, he hints that genuine seekers don't wait for comfort or reward—they persist in the absence. Sleep does not evade them; they choose wakefulness because rest would mean forgetting. Here, the heart is scorched, not by pain alone, but by love so near that it demands everything. The last line is not a rejection of intellect—it's the moment one admits the mind cannot lead where the heart must go.

Glossary of Arabic and Persian Terms

Aashiq - Lover (representing the individual seeker of true love)

Adab - Spiritual etiquette or courtesy

Adam - Prophet Adam

Ahad - The One (an epithet of God), expressing ultimate unity with God

Ahd al-ast - The primordial covenant; the soul's earliest trust

Ahl-e-ishq - People of (divine) love, those consumed by love for God

Alast - The soul's pre-eternal pledge or primordial covenant ('Am I not your Lord?')

Al-Ḥaqq - The Real, The Truth (a name of God)

Alif - The letter Alif, symbolizing the unity of God

Allah - God, The Divine

Amm - Common people or ordinary folk

Amr - Divine command or decree

Ana al-Haqq - 'I am the Truth,' Mansur al-Hallaj's ecstatic utterance signifying the unity with God

Arif - Gnostic, one who possesses direct experiential knowledge of God

Arwah - Souls (plural of Ruh)

Ashiq - Lover, a spiritual seeker

Aṣl - Origin or Divine source

Awliya Allah - Friends of Allah

Azal - Pre-eternity

Azazil - Original name of Satan

Baqa - subsistence in God

Bari - The Creator; one of God's names

Basira - Inner sight, spiritual insight or vision

Basirat - Inner vision

Batin - The Inner or Hidden

Batni - Inner or Esoteric meaning, the inner spiritual reality

Bayah - Pledging or allegiance

Bazi Bazandan - Playing the game (of love and devotion, a severe test)

Chilla - A forty-day spiritual retreat in Islamic practice

Dal - The letter Daal

Dam - Breath

Darayn - The two worlds (this world and the hereafter)

Dard - Pain or suffering

Dar-i Dostan - Door of the beloved

Daur - Cycle

Dawood - Prophet David

Dhikr - remembrance (of God), a Sufi (Islamic) practice

Doori - Distance or separation

Dunya - The world or worldly life

Faiz - Divine grace or emanation

Fakir – Poor, a wandering spiritual ascetic who embraces a life of hardship and passion

Fana - Annihilation of the self (in God)

Faqiran - Plural of faqir

Faqiri - Spiritual poverty, the path of a dervish or faqir

Farz - obligatory (religious duties), corresponds to the essential discipline of submission

Fazl - Divine grace, bounty, or favour bestowed by God

Fikr - Contemplation or deep thought

Firaq - Separation or the pain of longing, especially from the Beloved

Firqat - Separation, often referring to the pain of separation

Furqan - The Criterion (a name for the Quran, emphasizing its role in distinguishing truth)

Ghaflah - Heedlessness or spiritual unawareness or forgetfulness of divine truth

Habib - The Beloved

Habiban - The Beloved's chosen ones, those selected by Divine grace

Hadi - Spiritual guide or one who guides to the right path, representing divine guidance

Hadith - A saying or tradition of the Prophet Muhammad

Hadith Qudsi - Prophet's sayings attributed to God but not included in the Quran

Hal - Spiritual state or presence

Hamd - Praise of God

Haqa'iq - Profound spiritual realities or ultimate truths

Haqiqa – Truth or the ultimate spiritual reality

Haqiqat - Persian form of Haqiqa

Harf - Letter (as in letters of formal knowledge)

Hayrah - spiritual bewilderment

Hijab - Veil, often referring to veils that obscure spiritual

Hijr – Separation

Hu - He, referring to God

Huduri – Presence

Hujra - Chamber or private room

Ibadah - Worship, servitude to God

Ibtala - Divine trial or test

Ikhlas - Sincerity, purity of intention in devotion

Ilm – Knowledge

Ilm-e-ladunni - inner divine knowledge, received through spiritual unveiling

Ilm-ul-yaqeen - knowledge of certainty

Imam - Leader or guide

Insan-e-Kamil - The Perfect Human; Prophet Muhammad is seen as the ultimate mirror reflecting divine attributes

Irfan - True knowledge, gnosis, or experiential, intuitive knowledge of the Divine

Ishq - Passionate love

Ishq-e-haqiqi - True or divine love

Ishq-e-Majazi - Worldly or metaphorical love

Ism-e-Azam - The Greatest Name of Allah (sought in the Quran)

Istiqama or Istiqamah or Istiqamat - Steadfastness or perseverance on the spiritual path

Jabbar - The Overpowering One (one of the 99 names of God in the Quran)

Jalal - Divine Majesty or Glory

Jalli - Spoken or manifest (remembrance of God)

Jamal - Divine Beauty; inseparable from majesty (Jalal)

Jamal-e-Haq - The Beauty of the Truth (God)

Jan - Soul or life

Janib - Dear one

Jazba - Spiritual attraction

Jidal - Dispute, argument, or contention

Jihad al-nafs or Jihad an-nafs - The greater struggle against the ego or lower self

Jussa - Body or physical form

Kafiya - Name of a famous book of Arabic grammar

Kaghaz – Paper

Kalam - Word or speech

Kalima or Kalma'e Shahadat - The Islamic declaration of faith

Kanz - Name of a well-known book of Islamic law (Hanafi Fiqh)

Kashf - Unveiling

Kasrat - Multiplicity

Kathrat - Plurality

Katib - Scribe (one who writes)

Katibin - Angelic scribes who record all deeds (plural of Katib)

Khafi - Silent or hidden (remembrance of God)

Khushu - Humble submission or reverence, especially in prayer

Kinah - Grudging hatred or deep-seated rancour

Kitab (plural - Kitaban) - Book

Kitman - The Sufi principle of concealing spiritual experiences and the inner aspects of the path from the uninitiated

Kun fayakun - 'Be, and it is' (Quran 36:82)

La - No

Lā ilāha illā Allāh - The Islamic testimony of faith: "There is no god but God"

Lahuti - A spiritual being transcending concern for the material soul; one dwelling in Divine proximity

La-Kufi - Not a betrayer (referring to unwavering loyalty, unlike the people of Kufa's betrayal of Imam Hussain (A.S.))

Lam - The letter Lam

Lam alif - The letters Lam and Alif, joined like "La"

Lam yakuni alladhīna kafarū - Quranic verse (98:1): "Those who disbelieved..."

Lanati - The cursed one (referring to Azazil after his fall)

Lauh al-Mahfuz or Lawh al-Mahfuz - the Preserved Tablet (divine decree)

Maarifat - Ultimate divine knowledge

Madrasa - a traditional Islamic school

Mahabbat - Love

Maidan - Battlefield or arena

Majlis - A gathering or assembly

Maalum - Knowledge

Maqam (plural: Maqamat) - Spiritual station

Maqṣud - Purpose or goal

Marid - The ill or patient, a rebellious or wild soul

Maarifa- Gnosis or divine knowledge

Mashuqan (plural: Mashuq) - The Beloveds

Mastan - Intoxicated ones

Meem or Mim - The letter Meem, representing the Prophet

Mehfil - A spiritual gathering or assembly of seekers

Mian - My Lord

Mir - Master or Lord

Mithaq - The primordial covenant between God and souls

Muhabbat - Love

Muhibb - Lover or seeker of God

Muhkamat – Clear, definitive verses of the Qur'an with precise meanings and legal or doctrinal authority.

Mutashabihat – Allegorical or ambiguous verses of the Qur'an whose deeper meanings are known only to God or require spiritual insight.

Mujahada or Mujahadah or Mujahida - Spiritual struggle or striving against the lower self

Mujahids - Spiritual warriors

Mukashafa - Unveiling stage

Mulla or Mullah - Religious scholar

Mumin - Believer (in Islam)

Muraqaba - Spiritual meditation or contemplation

Muraqabah - Vigilant awareness or spiritual self-observation

Murid - Seeker or disciple on the spiritual path

Murshid - Spiritual guide or teacher in Sufism

Mushahado or mushahida - Direct spiritual witnessing or vision of the Divine

Muṭalia - Study or deep spiritual study

Naat - Poetry in praise of the Prophet Muhammad

Nafhat al-Rahman - Divine Breath

Nafs - self or ego

Nafs al-ammara - the lower self (commanding self)

Nang - Honour

Nasib - Fate, destiny

Nisang - Remorseless or shameless

Nishan - The target

Niza - Spear

Noor - Divine illumination

Noor-e-Muhammadi - Light of Muhammad; the primordial manifestation of Divine love and knowledge

Nur or Nur-e-Ilahi - Divine light

Paras - the Philosopher's Stone (symbolizing spiritual transformation)

Piriṇ - The Beloved

Piyalo - Clay cup

Qadr - Predestination or divine decree

Qalb – (spiritual) heart

Qawal - Singer in Sufi gatherings

Qazi - Judge; religious scholar or legal authority interpreting scripture

Quduri - Name of a well-known book of Islamic jurisprudence (Hanafi Fiqh)

Quran - The holy book of Islam

Qurb - Nearness or proximity to God

Raḥma - Divine mercy

Raḥman - The Merciful, an attribute of Allah

Rahmat - Divine mercy

Rida or Ridha - Contentment with Divine will

Rindi - Intoxicated ones (with divine love) or nonconformist lovers of God

Risala - Prophethood

Ruḥ - Soul (where the beloved settles)

Sabaq - Lesson

Sabil - Way or path

Sabiq - Past or preceding

Sabr - Patience

Sahib - Lord or Master

Sahw - Spiritual sobriety

Sajan - Beloved

Salik - a traveller, someone actively striving on the path of spiritual realization

Sama - Spiritual hearing

Saqi - Wine-bearer in Sufi poetry

Satan - The devil

Sayyid - A title of respect

Shahada - The Islamic testimony of faith ("There is no god but God")

Sharab - Wine (symbolic of divine love / ecstasy)

Sharai - Pertaining to Sharia (Islamic law)

Sharia or Shariah - Islamic canonical law based on the teachings of the Quran and the traditions of the Prophet

Shauq - Intense yearning or longing, especially for God

Shifa - Healing or cure

Sidq - Truthfulness

Sirat al-Mustaqeem - The Straight Path (mentioned in the Quran)

Sirr - Mystical secrets or the innermost aspect of the heart, where divine mysteries are perceived

Sufi - A follower or practitioner of Islamic mysticism

Sufism - The mystical tradition within Islam focused on the direct experience of God

Suhbah - Spiritual companionship

Sukr - Spiritual intoxication

Sukun - Inner tranquillity, peace

Sukut - Silent dhikr

Suluk - Spiritual path or journey towards God

Sunnah - Prophetic way/tradition

Surat - Form or image

Tabib - The Physician

Tahajjud - Voluntary night prayer in Islam

Tahdhib - Spiritual refinement, purification, or cultivation of the soul

Tajalli - Divine manifestation; Allah continuously reveals Himself through creation

Talab - seeking (in a spiritual sense)

Talim - Formal religious instruction

Tan - Body

Taqdir - Divine decree or destiny

Taqwa - Piety, God-consciousness, or mindful awareness of God

Tariqat - The spiritual path

Tasbih - a set of beads used in Islam to count sacred recitations, or dhikr

Tasleem - Complete surrender or submission to God

Tawajjuh - Spiritual focus or concentration

Tawakkul – Trust in God

Tawbah - Repentance

Tawheed or Tawhid - The doctrine of the Oneness of God, a fundamental Islamic principle

Tawhid-e-wujudi - Oneness of Being; a Sufi concept (Ibn Arabi's doctrine) that all of existence is a manifestation of God

Tazim - Honour, reverence, or glorification

Tazkiyah - Purification of the soul

Ubudiyyah - Servitude to God

Umeri - Wealth or richness

Uns - Intimacy with the Divine

Uqabi - Eagle-like

Visal - Union (closeness to the Beloved or God)

Wahdat - Oneness

Wahdat al-Wujud - Unity of Being (a Sufi doctrine)

Wajib - Necessary (religious duties)

Waraq - Page

Wasl or Wisal - Divine union

Zahiri - Outer, literal, or exoteric form

Zikr - Remembrance of God

Ziyan - Harm

Zuhd - Renunciation, detachment from worldly needs and possessions

Further Reading and Resources

The following online sources and books may offer helpful insights for readers who wish to explore the themes of Shah Abdul Latif's poetry more deeply.

Online Gateways to Shah Latif

Bhittaipedia – www.bhittaipedia.org

Bhittaipedia is the primary online hub for Shah Abdul Latif Bhittai's poetry and related scholarship. Created by the Abdul Majid Bhurgri Institute of Language Engineering, it offers Shah Jo Risalo in many languages—English, Urdu, Persian, Arabic, and Punjabi—with the original Sindhi text available in Arabic, Devanagari, and Roman scripts. The website also includes audio and video recitations of Bhittai's poetry, making it easy to listen and connect with his verses. For anyone interested in his work, Bhittaipedia provides helpful tools like word meanings and study guides, making it one of the best resources for exploring Shah Latif's spiritual and poetic world.

M. H. Panhwar Institute of Sindh Studies – www.sindh.org

Affiliated with the University of Sindh, Jamshoro, the M. H. Panhwar Institute of Sindh Studies is dedicated to preserving Sindh's rich cultural heritage through digitization. The institute's Sindh Digital Library offers free access to over 4,000 rare books and manuscripts, including various editions of Shah Jo Risalo. Additionally, the institute engages in modern research studies, focusing on areas such as history, archaeology, and agriculture, contributing significantly to the understanding and appreciating Sindh's legacy.

Quran.com – www.quran.com

Quran.com is a comprehensive digital platform dedicated to facilitating access to the Quran. It offers multilingual translations, enabling readers to engage with the Quranic text in various languages. The platform features tools such as word-by-word translations and audio recitations, aiding in more profound understanding and reflection. For those exploring the spiritual and esoteric dimensions of Shah Abdul Latif Bhittai's poetry, Quran.com is a valuable resource for studying the Quranic references and themes underpinning his work.

Al-Islam.org – www.al-islam.org

Al-Islam.org is a comprehensive digital library offering vast Islamic theology, spirituality, and ethics resources. The platform provides access to a wide range of materials, including texts on Islamic mysticism (Irfan), ethical treatises, and discussions on the inner dimensions of faith. For readers interested in the spiritual and esoteric aspects of Shah Abdul Latif Bhittai's poetry, Al-Islam.org is a valuable resource to explore the broader context of Islamic thought and practice.

Reading Shah Latif's Verses (Translations and Key Editions)

Shah Jo Risalo, Edited by Prof. Kalyan Bulchand Advani (1958)

Prof. Kalyan Bulchand Advani (1911–1994) was an esteemed Sindhi scholar, poet, and educator who significantly contributed to Sindhi literature after migrating to India post-Partition. In 1958, he published an edition of Shah Jo Risalo that followed the scholarly framework established by Dr. Gurbakhshani. However, he introduced user-friendly features, such as glossaries on each page to aid readers' understanding. Prof. Advani's edition became particularly influential among the Sindhi diaspora in India, serving as an accessible gateway to Shah Latif's poetry. His broader literary work, including translations and critical analyses, earned him the Sahitya Akademi Award in 1968, underscoring his role in preserving and promoting Sindhi literary heritage.

Shah Jo Risalo - Edited by Dr. Nabi Bakhsh Khan Baloch

Dr. Nabi Bakhsh Khan Baloch (1917–2011) was a renowned scholar and historian who spent over three decades compiling and critically editing Shah Jo Risalo. Based on extensive manuscript research, his ten-volume edition is considered one of the most authentic versions of Shah Latif's poetry. Rich in annotations and cultural insights, it remains an essential reference for serious readers of Latif.

Shah Jo Risalo - Edited by Dr. Hotchand Molchand Gurbakhshani (1923–1931)

Dr. Hotchand Molchand Gurbakhshani (1884–1947) was a pioneering Sindhi scholar and educationist, recognized for producing the first critical edition of Shah Jo Risalo using modern research methodologies. Between 1923 and 1931, he published three volumes of the Risalo, each enriched with detailed annotations, etymological analyses, and contextual explanations of Shah Abdul Latif Bhittai's poetry. His comprehensive introduction, later published separately as Muqaddama-i-Latifi, offers profound insights into Shah Latif's life, philosophy, and the spiritual dimensions of his work. Despite criticism from some contemporaries, Dr. Gurbakhshani's meticulous scholarship laid the foundation for future studies on Shah Latif's poetry and remains a seminal reference for scholars and enthusiasts alike.

Shah Jo Risalo (Alias Ganje Latif) translated and annotated by Muhammad Yakoob Agha

This comprehensive three-volume bilingual edition presents Shah Abdul Latif Bhittai's complete poetic compendium, Shah Jo Risalo, in Sindhi and English. Muhammad Yakoob Agha's meticulous translation is enriched with extensive annotations, providing readers with contextual insights into Shah Latif's verses' spiritual, cultural, and linguistic nuances. Agha integrates references from the Quran, Hadith, and classical Persian and Urdu poetry, including works by Rumi, Hafiz, and Iqbal, to elucidate the profound metaphysical themes woven throughout the Risalo. Published by the Shah Abdul Latif Bhitshah Cultural Centre Committee in 1985, this edition is an invaluable resource for scholars and enthusiasts seeking a deeper understanding of Shah Latif's mystical poetry.

Risalo of Shah Abdul Latif (Selections) - Translated in verse by Elsa Kazi

Elsa Kazi's poetic translations capture the essence of Shah Latif's verses, making them accessible to English-speaking audiences while preserving their lyrical beauty.

The Risalo of Shah Abdul Latif Bhitai by Amena Khamisani

Published in 2003 by the Bhitshah Cultural Centre Committee, The Risalo of Shah Abdul Latif Bhitai is a significant contribution by Professor Amena Khamisani, a respected scholar of Sindhi literature. This edition offers an English translation of Shah Abdul Latif Bhittai's poetry, aiming to make his profound verses accessible to a broader audience. Khamisani's translation endeavours to preserve the original Sindhi text's lyrical beauty and spiritual depth, providing readers with insights into Sindh's rich cultural and mystical heritage.

Selections from the Risalo - Translated by G. Allana

This collection presents selected verses from Shah Abdul Latif Bhittai's Risalo, translated into English by G. Allana. Published by the Culture Department of the Government of Sindh, the work aims to make Shah Latif's poetry accessible to a broader audience. Allana's translations strive to retain the lyrical essence and spiritual depth of the original Sindhi verses, offering readers insights into Sindh's rich cultural and mystical heritage. This edition is a valuable resource for those interested in exploring the universal themes in Shah Latif's poetry.

Four Classical Poets of Sind - Translated by G. Allana

This anthology, published by Sahitya Akademi, features English translations of selected works by four eminent Sindhi poets: Shah Inat, Shah Abdul Latif Bhittai, Sachal Sarmast, and Sami. G. Allana's translations aim to capture the spiritual and philosophical nuances of these poets, who lived between the 17th and 19th centuries—a golden period of Sindhi literature. The collection highlights themes of love, humanity, and respect for all religions, reflecting the inclusive ethos of Sindh's literary tradition. This work is particularly valuable for readers seeking to understand the diverse influences and universal messages embedded in Sindhi Sufi poetry.

Shah Abdul Latif Bhittai, translated by Christopher Shackle

This definitive English translation presents Shah Latif's poetry with scholarly precision, offering deep insights into his spiritual and poetic vision.

Seeking the Beloved - Translated by Hari Dilgir and Anju Makhija

This award-winning translation offers a contemporary rendition of Shah Latif's poetry, emphasizing its universal themes of love and devotion.

Shah Abdul Latif: His Life and Work by Dr. Motilal Jotwani

Published in 1975 by the University of Delhi, this work is a comprehensive study of Shah Abdul Latif Bhittai's life and poetry. Dr. Motilal Jotwani, a distinguished scholar and recipient of the Padma Shri award, offers an in-depth analysis of Shah Latif's mystical philosophy and literary contributions. Drawing from his doctoral research, Jotwani explores the poet's spiritual journey, thematic elements, and the socio-cultural context of 18th-century Sindh. His work is notable for its accessibility to general readers while maintaining scholarly rigour. Dr. Jotwani's dedication to Sindhi literature and his efforts to bridge cultural understanding are evident throughout the book.

Deeper Insights: Shah Latif, His World and Sufi Wisdom

Mystical Dimensions of Islam by Annemarie Schimmel

A seminal work offering a comprehensive exploration of Sufism, tracing its development from early Islamic history through the nineteenth century. Schimmel delves into the spiritual practices, poetry, and philosophical underpinnings of Islamic mysticism, providing invaluable insights for readers seeking to understand the esoteric dimensions of Islam. This book is a foundational resource for those interested in the spiritual context of Shah Abdul Latif Bhittai's poetry.

Pain and Grace: A Study of Two Mystical Writers of Eighteenth-Century Muslim India by Annemarie Schimmel

This scholarly study examines the lives and works of two prominent eighteenth-century Sufi poets: Khwaja Mir Dard of Delhi and Shah Abdul Latif Bhittai of Sindh. Schimmel analyzes their mystical philosophies, poetic expressions, and the socio-cultural contexts they wrote. The book provides a nuanced understanding of their contributions to Islamic mysticism and is particularly relevant for readers interested in the spiritual themes present in Shah Latif's poetry.

The Mathnawí of Jalálu'ddín Rúmí - Translated and edited by Reynold A. Nicholson

This monumental eight-volume work presents the first complete English translation of Rumi's Masnavi, accompanied by the original Persian text and comprehensive commentary. Reynold A. Nicholson, a distinguished scholar of Islamic mysticism, meticulously edited and translated this masterpiece between 1925 and 1940, providing invaluable insights into Rumi's profound spiritual teachings. Nicholson's translation remains a cornerstone in studying Sufi literature, offering readers a deep understanding of the esoteric dimensions that resonate with themes explored in Shah Abdul Latif Bhittai's poetry.

Knowledge and the Sacred by Seyyed Hossein Nasr

In this influential work, Nasr explores how traditional societies viewed knowledge as a sacred journey toward understanding the divine. He contrasts this with modern approaches that often separate knowledge from its spiritual roots. For readers of Shah Abdul Latif Bhittai's poetry, which is rich in spiritual symbolism, Nasr's insights offer a valuable framework to appreciate the deeper, sacred dimensions of Shah Latif's verses.

Shah Abdul Latif of Bhit: His Poetry, Life and Times by H.T. Sorley

This landmark study, first published in 1938 and later reissued by Oxford University Press in 1966, offers a comprehensive exploration of Shah Abdul Latif Bhittai's life, poetry, and the socio-cultural landscape of 18th-century Sindh. H.T. Sorley delves into the historical, literary, and economic conditions of the time, providing readers with valuable context to understand the depth and significance of Shah Latif's work. The book includes extensive English translations of Shah Jo Risalo, making it accessible to those unfamiliar with the original Sindhi text. Sorley's analysis bridges the gap between Eastern and Western literary traditions, highlighting the universal themes in Shah Latif's poetry.

Shah Abdul Latif Bhitai: His Life and Work by Motilal Jotwani

This authoritative biography by a renowned scholar delves into the poet's life, philosophy, and enduring influence on Sindhi literature.

The Poetry of Shah Abd Al-Latif: Its Indian and Persian Aspects by Dr. Durreshahwar Sayed

This scholarly work, originally Dr. Sayed's doctoral thesis at the University of Edinburgh, offers an in-depth analysis of Shah Abdul Latif Bhittai's poetry through the lens of Indian and Persian literary traditions. Published by the Sindhi Adabi Board in 1988, the book explores how Shah Latif's verses reflect a synthesis of Sufi metaphysics and Indic spiritual motifs, highlighting the poet's engagement with diverse cultural and religious influences. Dr. Sayed examines the structural and thematic elements of the Risalo, providing readers with a nuanced understanding of Shah Latif's integration of Indo-Persian literary aesthetics. This work is particularly valuable for

those interested in the cross-cultural dimensions of Shah Latif's poetry and its place within the broader context of South Asian Sufi literature.

Life of Shah Abdul Latif Bhitai by Mirza Qalich Beg (K.F. Mirza)

Initially completed in 1887 and posthumously published in 1980 by the Bhitshah Cultural Centre Committee, this biography by Mirza Qalich Beg stands as one of the earliest comprehensive accounts of Shah Abdul Latif Bhittai's life. Beg, a prominent scholar and historian, meticulously compiled oral traditions, historical records, and poetic analyses to portray Shah Latif's spiritual and poetic legacy vividly. His work delves into the poet's philosophical underpinnings and the cultural milieu of his time, offering readers valuable insights into the enduring relevance of Shah Latif's message.

These resources are independent of this book and are offered for further exploration. Readers are encouraged to approach them with both critical insight and spiritual receptivity.

Shah Abdul Latif Bhittai's poetry opens a gateway to earthly wisdom and divine mystery. Like the Sufi masters Rumi and Ibn Arabi, he weaves Zahri (outer) and Batini (inner) meanings into every verse, guiding seekers from the literal to the mystical. This book reveals Shah Jo Risalo through faithful translations, Zahri insights, and Batini reflections—illuminating the soul's longing for the Divine. With expressive sketches and a layered approach, this is more than a book—it is an immersive encounter with Shah Latif's world.

Dive deep, O seeker, for the treasure lies beneath.

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